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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## At the Theatres.

The past glories of the Union Square Theatre were suddenly revived on Monday night by the production of A Moral Crime, a piece which made an instantaneous success. Since Mr. Palmer left this establishment its once lustrous *prestige* had been utterly destroyed by the presentation of plays that were sadly out of keeping with those to which its patrons had become accustomed, and by degrees one of the most valuable theatrical properties in the city was destroyed. The new lessee, Mr. Hill, will have to build up the reputation of the house again. He has laid a firm foundation at the start.

A Moral Crime is the work of two Chicago gentlemen, Messrs. Barron and Bates. It is divided into four acts, two of which consist of dramatic narrative and the remaining two of rapid and powerful action. The plot is very skillful in invention and especially clever in construction. The story is not prolix, but it is told in richly imaginative language, which supplies a quality in place of the extreme simplicity of the theme itself. The drama is French in locale and the authors have appropriately adopted well-approved French methods in its treatment. From the moment the curtain rises, the attention and interest of the spectator are aroused, and when it is borne in mind that the first and second acts are marked by no active movement other than may be obtained by pregnant dialogue, the strength of this achievement can be understood. The third act is a succession of thrilling incidents and situations and the enthusiasm of the first-night audience was carried to the highest pitch by these moving developments. Indeed, no single act of any emotional drama we have ever witnessed approaches the third act of A Moral Crime. The strain imposed by it upon the principal actors is intense, but so excellent were the representatives of the leading parts that the full dramatic possibilities of this telling portion of the play were realized. The last act, while it does not fulfil the popular idea of poetical justice, nevertheless, in its tragic *denouement*, forms a fitting and startling close to a remarkably interesting collection of dramatic events. We have briefly spoken of the literary character of Barron and Bates' work. In this era of trash and illiteracy, the pithy, terse and frequently poetic nature of the language cannot receive too much commendation. The collaborators have not striven either to be epigrammatic or theatrically effective in the dialogue—on the contrary, the lines, while possessing in a marked degree all the literary qualities we have enumerated, flow smoothly and naturally along. There is in the piece a successful effort to present a study of character. The various *dramatis personæ* bear keen dissection and analysis. Motives, impulses and passions are variously pictured in close and truthful imitation of human nature as it existed at the period in which the play is laid and as it exists to-day.

Briefly, the story of A Moral Crime is as follows: Mathilde Courtnay has been saved from suicide by the Abbe Menard, who ruins her and then marries her to a wealthy man, M. Courtnay, who shortly after dies. The Abbe then extorts money from and persecutes Mathilde. All this anterior to the beginning of the play, when Madame meets and falls in love with Phillipe, Count d'Albert. News is brought that the Abbe has been shot in an old chateau very mysteriously. Mathilde is agitated, and the Count, who has been the Abbe's warmest friend, determines to hunt down the assassin and bring him to justice. Mathilde resolves to reveal her past to the Count before accepting his offer of marriage. She sends him an unsigned letter to be at midnight at the old chateau, where he will learn the facts regarding the assassination of the Abbe. The Count is punctual, and so is Mathilde, who appears in male attire. He is horrified on learning that she it was who killed the priest, but his detestation gives place to an opposite feeling when he also discovers that the murder resulted from Mathilde's endeavor to save the Count's sister Beatrice from the licentious advances of the Abbe. A detective, Sandois, and his men force an entrance at this point; but Mathilde, through the effort of the Count and his friend De Clairs, escapes from the Chateau. In the last act, as the lovers are preparing to leave France for America, Sandois appears to arrest Mathilde. She evades the officer by stabbing herself with a stiletto, and dies in the Count's arms breathing words of love and devotion to him.

Joseph Haworth achieved little less than a triumph as Phillippe. Earnest, sincere and consistent throughout, his performance at times rose to a point of positive greatness. Particularly was this the case in the arduous third act, which in itself makes a tremendous strain on the powers of even so ambitious and fiery an actor as Mr. Haworth. He was called for by the audience again and again, and the impersonation certainly removes all doubt as to this gentleman's right to be included among the first of the very few fine leading men at present before the public. Henry Walton, as De Clairs, was altogether too slow and heavy. He apparently has no conception whatever of the relation of his part to the story, and the consequence is it goes for nothing. Mr. Walton's inefficiency was a damper on some of Mr. Haworth's best endeavors, for unfortunately he is on the stage at several critical points of the play with Phillippe. H. A. Weaver, in the part of a benevolent ecclesiast, Father Dablon, was of course excellent. J. W. Pigott played a backbiting, vicious old *roue*, M. Marius, in a manner which showed him to be a character actor of no mean ability. A distinct hit was scored by Edwin Cleary in the role of Sandois. His make-up was sharp-nosed and ferret-like, and his manner and business suggested vividly the sleuth-like secret agent of the police. E. H. Sothern had a small and ungrateful part in the young man Jules, but he acted it with as much care as he would bestow upon a more gratifying assignment, thereby showing himself to be possessed of the true artistic spirit.

We have never seen Marie Prescott to such good advantage as she appears in the role of Mathilde Courtnay. We have, at times, thought her to be lacking in magnetism, but the interest with which she envelops the character from the moment of her first entrance on the stage demonstrates that she certainly possesses this quality in a superlative degree. Her expression of duplex emotion when, in the first act, she conceals her terror at the news of the Abbe's assassination in the presence of a new found lover, who determines to play the part of avenger, was a fine and subtle piece of work. The tempest of conflicting passion and resolve was magnificently illustrated by the actress in the second act. In the great scene of the play which comes later, Miss Prescott ably seconded Mr. Haworth, and her final death scene was both realistic and impressive. Miss Prescott combines in this performance the *technique* of the practised artiste with sincerity of purpose and naturalism. Her Mathilde Courtnay will increase the estimation in which she is held by metropolitan playgoers. Her dresses were so beautiful that they well deserved the attention bestowed upon them. In male attire the actress presented a lovely picture. Indeed, in this connection let us remark that all the characters were dressed richly and accurately. Flora May Henry played Madame Fontaine, a designing and intriguing society woman, very poorly. She has neither the accent nor the air of an accomplished woman of the world. Carrie Jamieson and Charlotte de Musset were satisfactory in small parts.

The scenery and furniture used in A Moral Crime were sumptuous. The three sets used in the piece are finely painted and notably correct in archæological design. The *suites* of furniture exhibited were perfect reproductions of those in use in the time of Louis XVI. The play is destined to win the favor of the most discriminating portion of our public, and its run until the production of Romeo and Juliet, on Oct. 13, gives every promise of being a prosperous one.

* * *

Robson and Crane's production of The Comedy of Errors is a success in a spectacular point of view. Probably no other of Shakespeare's plays could be more satisfactorily sacrificed to the scene-painter and costumer. Like The Taming of the Shrew, it is in playful vein, and while it possesses many of the sterling merits which dominate the great bard's comic as well as tragic compositions, it is nevertheless more farcical and less poetic and imaginative than the rest. However, even superb scenery and exquisite costumes cannot altogether supply the place of good acting, and this last The Comedy of Errors as imperatively requires as any other Shakespearean production. That it can achieve popularity without scenic accessories of a marvellous character was proved again and again by the late Placide brothers, who, as the Dromios, made and preserved their reputation in this country. The Dromios at best are not star parts, and we cannot understand the artistic abnegation of Messrs. Robson and Crane in essaying them, inasmuch as they do not present characterizations which in any respect add to their fame as comedians. Stuart Robson, not being able to subjugate his eccentricities of voice and gesture, simply makes his Dromio a Syracusan edition of Stuart Robson, while W. H. Crane, being bound to duplicate the twin Dromio, is compelled to resort to an imitation of Stuart Robson. Mr. Robson, therefore, does not attempt to be Dromio, and Mr. Crane merely furnishes the spectators with a specimen of mimetic talent. Now, as Mr. Robson, placed in Ephesus with Shakespearean lines to utter, is certainly far removed from anything that can be called funny, how much less approximately humorous a counterfeit of Mr. Robson must be our readers will comprehend. Mr. Crane's unpleasant limitation to the duplication of his partner's squeak and falsetto laugh will be appreciated by his admirers, who might wonder that so unctuous a comedian as Mr. Crane unquestionably is when his talents have full swing, should be so funereal in this part. So far as make-up and costume are concerned these Dromios are satisfactory, inasmuch as they can be very readily mistaken for each other. But they, in common with all the other members of the cast, formed merely an accompaniment to the magnificent scenic panorama which Messrs. Brooks and Thompson have made the most prominent feature of the production. Clarence Handysides, as Antipholus of Syracuse, and William Harris, as Antipholus of Ephesus, were both good, delivering their speeches with a knowledge of the meaning to be conveyed. Charles B. Hanford, as the aged Ægeon, acted with considerable earnestness and feeling. Messrs. Riegel and Langdon, as the Duke and the goldsmith, were capable. Selina Fetter, as Adriana, acted with a good deal of force, but she has evidently studied under some teacher of the pump-handle and tie-wig order, and her reading of the lines was artificial and meaningless. Kate McKinstry was sweetly ingenuous as Luciana, while the brilliant courtesan, Phryne, found a sufficiently showy representative in Carrie Reynolds. The fat cook, Blousabella, was very humorously done by Mrs. F. C. Wells.

To appreciate the gorgeous beauty of the scenery of this production it must be seen, for an adequate description would bankrupt the largest stock of adjectives. Nothing which the artistic taste of Mr. Alfred Thompson could suggest to reproduce a succession of graphic pictures of life in Ephesus has been omitted, and the result is a series of illustrations which, in archæologic fidelity and picturesque splendor, has seldom, if ever, been surpassed on our stage. Without attempting to indicate in detail the beauty of the eleven heavy and elaborate stage settings employed, we can mention, as being worthy of most praise, the interior of the Odeum of Ephesus, the market-place, the exterior and interior of the home of Antipholus in Act I.; Phryne's villa and port of Ephesus, in Act II., and the place of execution, the melancholy vale, in Act III. These pictures are superb. They are rendered effective by dazzling military processions and troops of Ephesian citizens, merchants and artisans, who contribute a realistic color to the scenes.

The theatre was crowded and there is reported to be a large sale of seats for the remaining four weeks of Robson and Crane's engagement. Miss Anderson is to be the succeeding attraction.

* * *

A large audience gathered at the Madison Square Theatre on Monday night to see Mme. Janish in one version of Sardou's Andrea, entitled Anselma. The story, in brief, is that of a young husband who becomes enamored of a danseuse, who cares nothing for him, but who cannot resist the temptation to play the coquette. The distracted wife, Anselma, visits the danseuse in her dressing-room in the guise of a sewing-girl, and from behind a screen overhears her husband making passionate love to the ballet dancer. The husband learns that the danseuse leaves on the morrow to fill an engagement in a distant city, and he resolves to follow her. The neglected wife seeks the Prefect of Police in the hope that he can prevent the departure of her husband. That matter-of-fact official gives her little comfort until she lightly remarks that her husband must be mad. The Prefect eagerly suggests that he be incarcerated in an asylum. Anselma reluctantly consents. In the meantime husband and wife have had several serious scenes. Violent hands are laid on the husband, and he is placed in an asylum. He escapes by exchanging clothes with a visitor. When he returns home certain circumstances rouse his jealousy also. He discovers his suspicions are groundless; the danseuse is forgotten, and husband and wife are reunited. The scene of the play is Paris, and the six acts all take place in one night.

Mme. Janish was very nervous during the first and second acts, but recovered herself and acted with much force in the third, which was her audience with the Prefect. Her strong foreign accent sometimes played havoc with the lines. When she becomes more accustomed to the dialogue, more composed from repetitions of the role, and better acquainted with her support, a most admirable rendering of the part will be the result. As it was, she achieved a success on Monday night, being recalled seven or eight times during the action of the play. Gabrielle du Sauld made a most pronounced hit as Stella, the premiere danseuse. As she bounded into the dressing room in ballet-skirts, the first thought was that the scene would be attended with risk. But this was dissipated when it was seen that Miss Du Sauld was there to act and not to kick and caper. It was natural that there should be some abandon in her manner, but nothing occurred to offend the most fatidious. Miss Du Sauld had two calls. Max Freeman's Prefect of Police was an admirable bit of work. Distracted women calling upon him after midnight and pouring their troubles into his ear, and his brushing aside their woes and coming down to business; his gruffness, ill-concealing a kindly heart; his brusque manner, his make-up—all showed to pertection the blunt police official. The audience recognized the picture by a hearty call. W. J. Ferguson was well fitted with the part of Basil, a breezy, dudish, rather fast young man, and laughter rippled whenever he was upon the scene. Henry Miller was rather disappointing as Count Marcelin, the husband of Anselma. A few years ago he gave considerable promise, but he is becoming rather stagy. There is a sameness in everything he has done of late. However, in some scenes he was effective, and was rewarded with two or three calls. Nettie Abbott's Mme. Celine, a woman of the world, was very good when she was not called upon to display emotion. Dr. Bazilos, a sort of mutual friend, was conventionally handled by Leslie Edmunds. G. H. Leonard did very little with the part of General Boulevardo, a military adventurer. Why an operatic manager in Paris should bear the Yankee name of Henry Clay Rustler passeth understanding. Henry Pincus played the part in a bustling manner, but his make-up was rather extravagant. Sidonie, maid to Stella, was enacted with much archness by Jennie Karsner. A half dozen small parts were in competent hands.

The scenery was in keeping with the reputation of the house. Anselma will be continued until further notice.

* * *

The three Carrolls, Richard M., Edwin H. and Richard F., opened at Tony Pastor's Theatre on Monday night in a rather violent farce-comedy entitled Whose Can it Be? The point of interrogation is a baby, and the unravelling of the plot suggests a rough draught of Confusion. Two servants are clandestinely married, and are blest with a baby. A whole household is set by the ears over the identity of the infant. A wife suspects her husband, lover suspects his sweetheart, the sweetheart suspects her lover; two intoxicated Hibernians are led, by a series of blunders, into believing they have killed the infant, and confusion runs riot through three acts. A confession of paternity precedes the final curtain, and it rings down on a highly amused audience. Whose Can it Be? is decidedly the best farce-comedy seen at Tony Pastor's in some time.

The Carrolls entirely dispense with their specialties—not a song is sung or a step danced. As Ignatius O'Sullivan and Murtiah Mulrooney, Edwin H. and Richard F. Carroll are very funny. They indulge in a good deal of knockabout comedy, but it is all so clever that the audience is kept in roars. Their acrobatic business when pursued by a minion of the law, was worthy of the Hanlons, and they and the minion (Harry Horn), who was not far behind them in agility, were given an enthusiastic call on the scene. R. M. Carroll played the Dutch servant, father of the babe, very creditably. Xantippe Brown, the party of the second part in the matter of the infant, was played very neatly by Patrice, a soubrette who has recently made a good reputation on the road. Lillian Lewis appeared as Amelia O'Sullivan, the jealous wife. She acted with a good deal of spirit, but at times fell into the error of self-consciousness. Miss Lewis displayed some elegant costumes. Edward Warren was quiet and natural as William Freshett, the lover, while Marie Muloch was decidedly amateurish and awkward as Blanche Stanley, the sweetheart.

If its reception on Monday and Tuesday nights is any criterion, Whose Can it Be? ought to have a profitable two weeks' run at Tony Pastor's.

* * *

The management of J. M. Hill at the Third Avenue Theatre began very auspiciously on Monday last, with the presentation of that sterling play, Nordeck. The house has undergone a great transformation since last season, being completely renovated and redecorated throughout. The vestibule is a marvel of beauty, originality and ingenuity. The walls are covered with red plush-velvet, and on them are dozens of flowers, each one containing a very small electric light, which produces a very brilliant and novel effect. Besides these small lights, there are three chandeliers. The centre chandelier is of stained-glass, with the electric light inside, and is especially handsome. The auditorium is bright, but not glaringly so, the principal colors being white and gold. The house is lighted throughout with electricity, and the proscenium arch has been advantageously widened at the bottom. Altogether the theatre, improved by Mr. Hill's liberality and good taste, is now one of the handsomest and most comfortable in the city.

The company is somewhat different from the one seen at the Union Square. Frank Mayo gives his masterly impersonation of Waldemar. His acting is powerful yet natural, and his effects are produced always at the moment when least expected. Such acting as Mr. Mayo's is the very highest art, and the audience was quick to appreciate every point. At the end of the third act the enthusiasm was great, and it was deserved, for it is difficult to imagine a finer tableau than that on which the curtain falls here. Kathryn Kidder has perfected her performance of Wanda, and when she is listening to the legend of the Vineta, her facial expression held the audience spell-bound. Edwin F. Mayo, as Prince Leo, was again excellent, and his forcible acting in the fourth act was applauded. The part of Witold is a fine one, and it was finely acted by J. H. Taylor. F. F. Mackay created a good deal of laughter as Fabian. Emmie Wilmot and Stella Leuton were both excellent in their respective parts of the Princess Zulieski and Margaret. Ladislaw was played with force by W. H. Murdoch. The rest of the cast was quite equal to that of last season, the company altogether being worthy of the play. The mounting is much better than that seen previously, the first scene being especially fine. The play is booked for five weeks, and judging by the size of the audience and the frequent applause, the run will be successful. Mr. Hill has given his patrons a magnificent play and a handsome theatre. Appreciation and support, no doubt will be his reward.

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The preliminary season of Daly's Theatre opened on Monday night, with the Florences in Our Governor. A very select audience assembled to welcome the favorites, but it was not large in size.

The theatre has undergone some notable alterations since last season, all of which are decided improvements. Besides the changes in the vestibule and floor of the theatre there have been two extra boxes added, and altogether Daly's is now one of the cosiest and prettiest houses in the city.

Although Our Governor has been seen many times before, the excellent acting of Mr. and Mrs. Florence evoked continuous laughter. The new stories that have been added to the Governor's list are quite up to the standard of the old yarns and are indeed highly imaginative. Mr. Florence is not only funny, but he invests the character with a good deal of pathos, and in the last act, where he is endeavoring to point out the right path to Captain Newman and Emma Kingsley, the mirthful audience suddenly became very quiet and attentive. Mrs. Florence was as funny as ever as Matilda Starr. During the evening she received some very beautiful flowers. Earle Sterling was fair as the Hon. Beverly Outram. Robert Kingsley was carefully played by Henry Holland, as was Victor Newman by Edwin Nalod. The parts of Emma Kingsley and Mrs. Munro Jennings are very poor, but neither Ethel Greybrooke nor Hattie Russell made the most of them. Minnie Radcliffe was excellent in the small part of Stella, the Governor's daughter. There is something so bright and natural about her acting that it is a treat when she is on the stage. She is decidedly clever, and the sooner she is seen in a part more worthy of her talents the better. The mounting of the play was very good. The Florences will remain at Daly's for one month.

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A Prisoner for Life was given at the Grand Opera House on Monday night to the full capacity of the theatre. The scenery and costumes were elegant, and well in keeping with the period of Louis XIV. J. B. Studley as Pierre de Valney and Sarah Neville as Mignonne were recalled at the end of each act—compliments that were well deserved. C. L. Farwell, E. L. Tilton, Jacques Martin, Inez Rochelle and Emma Sheridan were all well adapted to their respective parts. The pantomime work of Master Martin as Jacques elicited considerable applause from the gods. A Prisoner for Life will remain for the week, to be followed by Michael Strogoff, greatly enhanced by new ballets and other features.

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Storm-Beaten was presented on Monday night at the People's Theatre before a typical East-side audience, who applauded at every opportunity. As this play and the company engaged in its performance were noticed in our last issue, further comment is unnecessary. Storm-Beaten will be followed on Monday night by Robert Buchanan's Alone in London, which is new to the New York stage.

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Clio is in its last week at Niblo's Garden. Some novel specialty features have been added to the attractions of the spectacle and the houses continue to be fair in size. On Monday next Rose Coghlan begins an engagement at this house in Our Joan.

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Paquita is running smoothly at the Fourteenth Street Theatre. The story is sufficiently thrilling and the acting virile enough to satisfy Mr. Campbell's patrons. Paquita is expected to roll up a long run.

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Old Lavender, with its strong cast and its popular songs, is proving a ten-strike for Mr. Harrigan at his Park Theatre. The receipts give promise of a prosperous career for this latest picture of New York life.

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In a few weeks the 400th performance of Adonis will be celebrated at the Bijou Business has increased during the past week.

## The Musical Mirror.

Nothing new has cropped up in the field of music since our last issue. The legitimate Monarch of Japan reigns calmly and prosperously on his Fifth Avenue throne, undisturbed by the pretensions of the usurper of his rights and privileges. The people sustain the rightful King, and when the crown is upheld by the nation, it is safe, no matter what attempts at subversion or rivalry may seek to disturb the even tenor of its way. We trust sincerely and hopefully that this Mikado war may open up the question of international copyright, even as Perry opened up the country from which comes the dispute. Why the product of an artistic or literary inventive faculty should not be entitled to protection equally to that of mechanical genius is "one of those things that no fellow can find out." Why unscrupulous people here should be permitted to steal and appropriate to their use the hard-earned reward of British talent and labor, or Britons should rob Americans *per contra*—when that talent and labor is expended upon the construction of an opera, a drama or a novel—and not when it is devoted to the construction of a mowing-machine or a patent wringer, is one of those

anomalies incident to that very contorted system called Law and Order, which ought to be treated by Isaiah's recipe—"make the crooked straight and the rough places plain." We are well pleased to see that the native sense of right and fair-play inherent in our race has led the public to stand by the right, and to sustain the true monarch even although the pretender presents a fair face of promise and performance, which cannot be denied.

* * *

At the Casino Nanon continues to float on the stream of prosperity. The music is taking, the singing is very good and the acting all that can be wanted, while the production of the piece is absolutely perfect. It is needless to say that the house is full every night to its utmost capacity, and that the artists engaged in the giving forth of the opera maintain the reputation they have so worthily gained.

* * *

A good deal of controversy has been raised from time to time about the title of the opera Mr. McCaull is about to revive at Wallack's on the 14th inst., when Chatter will be taken off. In German it is called Die Fledermaus, which signifies a flying mouse—*anglice*, a bat; but Bat doesn't look nice on the bills. Bat is associated in our minds with unclean animals, bad smells, darkness and other unpleasantnesses. Now the old English name of that uncertainly classed beast or bird is "flittermouse," which is a synonym of the German title, free from the gloomy and nasty associations of "bat," and, in fact, a gay-looking and sounding appellation, suggestive of motion and life instead of sluggishness and darkness. We charge nothing for the hint.

* * *

We wish all good fortune to Mrs. Thurber's patriotic intention to establish American opera in its native land; but we confess that we cannot see the fitness of appointing Germans to all the important positions. Conductor, Theodore Thomas (German); assistant conductor, Gustav Hinrichs (German); stage manager, Wilhelm Hook (German); first tenor, William Candidus (German); prima donna leggiera, Emma Juch (German, one degree removed). If that be American opera we have learned a new thing. Mr. Thomas is a very capable symphonic director, and as a great organizer and disciplinarian has no superior. But he is notoriously unable to accompany a singer, and therefore unfit for the post of musical director of singers. Mr. Hinrichs is a good musician, who has been for years in California, where his operatic experience was mostly the conducting, for one unsuccessful season, some comic operas under the management of C. E. Locke, through whose influence, we presume, he has obtained the present appointment. We could name half a dozen native Americans who are as comptent, if not more competent, to direct opera than either Mr. Thomas or Mr. Hinrichs. We do not at all object to foreign artists; the more the merrier, and we give a hearty welcome to talent from whatever part of the world it comes from; but we do object to a misnomer. If we are to subscribe for and protect American opera, in Heaven's name let it be the genuine article. Let our metal be bright Nevada, and not German, silver.

## Effie Ellsler's Coming Tour.

Rehearsals for the Effie Ellsler season will begin at the Grand Opera House on Monday next. Marc, Klaw, Miss Ellsler's manager, and O. C. Merriwether, the business manager, arrived in town Sunday evening. They express unbounded confidence in Miss Ellsler's prospects. The season opens in Bradford, Pa., on Sept. 26 The supporting company includes Mrs. E L Davenport, Mattie Earle Marjorie Bonner, Florence Fields, Frank Weston, Mason Mitchell, Charles Foster, Harry Davenport, George Howard and H. A. Thompson.

"We shall open in Woman against Woman," said Mr. Klaw to a MIRROR reporter yesterday. "The play is by Frank Harvey, author of Wages of Sin. It was produced in Chicago early in March, and received the most positive endorsement of the newspapers there. It requires a strong company for its interpretation, and I believe I have engaged one. The Old Kentucky Home has been revised by Mr Price, the author, and will be produced later in the season. Miss Ellsler will appear at the Euclid Avenue Opera House, Cleveland, on Sept. 28 Two weeks later we open in Philadelphia, and then go South. Miss Ellsler has not been seen in the Southern country since her Hazel Kirke tour, and will doubtless do a thriving business there."

## Miss Coghlan's Opening.

"We have secured two weeks at Niblo's Garden, and Miss Coghlan will open there next Monday night," said Mr. Clinton J. Edgerly, Rose Coghlan's husband, to a MIRROR reporter. "The outlook is very promising," he continued, in reply to a question. "I am a novice in management—in fact, it is only recently that I made up my mind to relinquish other business and embark on the theatrical sea for a year. But I have secured one of the best business managers in the profession—John E. Warner. His reputation is second to none."

"What of Miss Coghlan's new play?"

"Mr Cazauran's new play for Miss Coghlan was read to the company on Saturday. What is its plot? Blest if I can tell you; but it is pronounced to be very intricate by those who have read it. It is in four acts, and the scene is mostly laid in St. Petersburg By the way, we are negotiating with Manager Hayman for a San Francisco date, and have secured Mardi Gras week in New Orleans. Our time is well booked, including the choice of week stands. Morgan and Co., of Cleveland, have been given *carte blanche* in the matter of lithograph work."

## The Giddy Gusher.

How thoroughly delighted I am with these first lovely days of Fall—when I agree with my gown, and feel on good terms with my flannel petticoat; when the day, as fresh as a daisy, begins for me at six o'clock, endures in brightness and sunshine for twelve heaven-smelling hours, and finishes with a good show in a comfortable theatre! Why, after one of these crisp, bright September days I feel as if my vertebral column is one of those new-fangled steel springs such as I see on No-slammer's patent door-opener, and he blood coursing in my veins is Johanisberger, fifteen dollars a quart. And I dump myself into my dear, sweet bed, convinced that this world is the best place ever discovered for habitable purposes.

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Beside the pleasant and welcome new-comers on the stage, it's a joy to see one's friends on deck in the best sort of form. The smiling, cheery presence of Billy Florence and his wife, the always jolly persons of Robson and Crane, seems to give the lie to the laws of change; and if you want to be sure that the Lord deals gently with a truly good actor, go over to the Grand Opera House and see Jack Studley take it out of A Prisoner for Life, rugged as the rock on which the *Mayflower* grazed her keel, defying the elements with a voice that makes the chandeliers tremble. Studley is as agile, as forcible, as a man twenty-five years old, and a better actor than any twenty-five-year-old man now on the boards.

* * *

Harrigan has begun the Fall season with a greater dash than any preceding one. The aroma of success salutes your nostrils in the lobby. The golden aureola of an accomplished box-sheet hangs round the person of Mart Hanley as he greets you on the sidewalk, and there's "standing room only" in the smile you you take at Parker's with Dave Braham.

* * *

There's a popular impression abroad among actors that to take liberties with Gilbert and Sullivan is about as sacrilegious as to gag in a Shakespearean play. Jack Ryley is hampered by the epithet "A Gilbertian actor." No such character had been given Reed. He wasn't living up to any china tea-pot, and he chucked in business and bits that would have made Sir Arthur and Lord Gilbert howl. But it all lightened up the old pump, Ko-Ko, and made him laughable.

My friend down at the Fifth Avenue (somehow no one seems to know the names of the people with the English company) is D'Oyly Carte's Ko-Ko. Ryley's is the Ko-Ko of those superior beings, the authors, and that would be their decision did the three pass in review.

* * *

Mathilde Cottrelly has always been to me, in every part she ever undertook, an unfailing source of pleasure. If some pert and pretty minx of eighteen went on the stage and did one half that Cottrelly does in this piece of Chatter, New York would be wild and we should have to solder the *jeunesse doree* into their seats to keep 'em from flinging themselves out of the boxes upon the stage. Cottrelly is a superb woman, but not a dude's darling. And alas for the times on which we are fallen! The callow lad who peeks over a starched linen fence is master of the situation in New York. I look about me in Delmonico's, after the opera is over, and feel sick. Budd's Fifth avenue shirts come stalking, in and Knox's Fifth avenue hats are sucking Tiffany's gold-headed canes about the premises. The idol of their hour is Miss Violent Leggit, who leads the march in Terra Cotta—a brainless, voiceless piece of property, indebted to the costumer who has padded her into popularity.

* * *

If ever men—good, meaty men, not cherubims, but men with legs like McCaull—come into fashion, Cottrelly will be acknowledged to be what she is—the leading comic actress of the English speaking stage. Colonel John knows this as well as I do; so to suit all tastes he mixes brains and beauty and engages Beautiful Brandon to do the looking while Cottrelly does the acting.

Standing on Wallack's steps talking this situation over with the Teutonic Nasal Elongator, my friend Colonel McCaull, after we have mingled our regrets at the fate of Berry Wall, (that is, regretting all the dudes don't go to the wall the same way.) I glance across the street to that temple of taste, Daly's.

* * *

When Stephen Fiske used to go out to Gad's Hill—he at the gate and Dickens at the door—they would begin to laugh in anticipation of the funny things they were going to say to each other. So during the Summer I never passed the closed portals but I felt a glow of enthusiasm—the fore leg of a runner of the delightful evenings sure to occur at Daly's this Winter. Yes, I'm glad to be alive. There can't be a cloud on my theatric horizon as big as a man's hand till they put out the Juliet posters. Away with the painful poster—the paste is not yet made by which it will adhere to the billboards. Why should I borrow trouble? I won't, though every one seems desirous to lend it.

* * *

My travels last week taught me how long one can know a man and not be acquainted with him. I thought I understood George Clarke, the actor, pretty well. If any one had asked me what sort of person the handsome leading man was I should have said: "A congenial companion of perennial good humor; a careless-dispositioned man of the world; a hotel citizen; a rover by temperament and habit." And I would have made a mess of it.

For the last two years there have come vague rumors and warm invitations from off a farm in Connecticut to your Gusher, till I finally thought I'd roam up there and help my friend Clarke gather his Winter potato; and I discovered that George Clarke on Broadway and in Norwalk are two entirely different beings.

Clarke has a lovely place on the highest ground in town. Through rifts in the trees can be seen Long Island Sound, studded with yachts and steamboats, and from every window in his house there is a panorama of woodland and stream. I will never speak disrespectfully of Clarke's potato crop again. He's got acres of 'em, and he raises every vegetable known to man on other acres. He's got a big pasture and lovely little Jersey cows in it. He has got a hennery, and all sorts of Hens and Henrys in it. He's got a lovely grapery, and more—he's got grapes in it. He's got a lawn, and mower—he's got his garden terraced, and built up in beds of all shapes, their sodded sides as smooth and green as velvet. He grows his own vegetables, lays his own eggs, makes his own milk and butter, and is a really happy man. Some one said something about his having laid out $6,000 on his grounds; I believe he must have put nearly that in wall-paper. The decorative paper-hanger has let himself loose at Clarke's. There isn't a house in the city more tastefully or elegantly done up—dados, friezes, ceilings, sides, top and bottom. Half a dozen of his rooms are perfect specimens of the paper-hanging art. Then when that branch of decoration was exhausted, Clarke betook himself to shawls and Japanese cloth hangings and panelings.

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All the days that I supposed Clarke was killing time, after true actor fashion, he has been picking up odd and pretty things to beautify his home. In this pursuit he has been aided by friends, and a pleasant story is attached to half a hundred interesting objects about the house.

Why, even as far back as when Mr. Clarke was one of the tin dinner-pail artists of Barnum's Museum—between shows George would lounge into the book and print shops of Ann and Nassau streets and secure bargains in rare pictures and old books; so that to-day a more interesting home than George Clarke's I can't call to mind.

* * *

The Governor of Idaho recently sent him a magnificent pair of elks' antlers. The noble beast's head is still attached to them. The head rests on the floor, and the spreading branches of horn reach the height of five feet and become useful as a hat-rack.

This same Governor, Mr. William Bunn, is just my idea of a journalistic person. He is at once a Governor and editor of the Philadelphia *Sunday Transcript*. I always had an idea I'd like to combine burglary and newspaper writing. Here's Mr. Bunn enjoying all the delights of politics and printing. He can hang a man in Idaho and be opposed to capital punishment in Philadelphia. He can indulge in all sorts of human nature—poker, euche, brag, seven up and loo—down in the wilds of Idaho, and set his face like a flint against all relaxation in the editorial chair of the *Transcript*. He can be "The Rollicking Bun" spoken of in The Sorcerer by Gilbert, out at Idaho, and the very Bunthorne of æsthetic society in Philadelphia. They are a pair of transformation artists, Mr. George Clarke and Mr. William Bunn. I never dreamed the fashionable actor was a devoted home man of the most delightfully artistic taste, and that the cultivation of his lovely grounds and the decoration of his luxurious house is the main object of his life. But it is, and your Gusher spent some remarkably pleasant hours with Mr. and Mrs. Clarke.

* * *

On the cars coming home I met George S. Knight and his wife Sophy. Still another instance of the brightness of this Fall's dramatic success. As glad and happy as a pair of children. Our meeting was infectious. A gentleman asked me next day who the party was on the train coming from Norwalk with me. As a friend said he hadn't heard so much fun in a week as he had in a seat behind us in an hour.

Their season is opening auspiciously; they are in splendid health; pleased with living, and altogether happy. How nice it all is, to be sure!

* * *

It seems to me every theatrical friend I have is in this jolly condition—save and except William Carleton. Poor little Billy. Unprincipled but pretty women are trying to lead him very much astray, and he a moral man of such long standing! A man of so much wisdom, too! It's cruel; but, Willie, shut your dear eyes, and if you feel insufficient to exorcise these evil spirits, let your devoted friend, the Gusher, have a crack at your persecutors. She can tell them something that will protect you against further advances.

* * *

Would that I had been in that Casino auditorium the night dear little Willie had a bonfire at the footlights of his little mash-note. How clever it was of him to parade his purity and show up the sinful woman who had thrown it to him. And yet, as you are strong, be merciful; learn to look forgivingly on the work your fancied fascinations have wrought. Don't let us read every week how you have had to check this lady from kissing you and that admirer from writing you love-letters, Even as I think of you and ponder what I will do to defend you, there breaks upon my mind a way to set at rest forever all this business. Why, my boy, you will never have another love-letter, or a bouquet, or a woman at the stage-door, or a girl in a private box, if you'll only go on the stage without your make up.

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For a friend with a head, is there any one to lay over your GIDDY GUSHER.

## Professional Doings.

—J. B. Studley is semi-starred in A Prisoner for Life.

—Charles Chappelle has returned to the cast of The World.

—Adolph Bernard will be a member of the Don company.

—The Carrolls will remain two weeks at Pony Pastor's.

—Camilla Urso, the violiniste, is touring in the Northwest.

—Mme. Modjeska and C. A. Chizzola have sailed for America.

—L. M. Martell will play Jacques in Favette with Estelle Clayton.

—Ida Mulle and Benjamin Tuthill will be at liberty after Oct. 18.

—William Gill has rewritten the third act of Tony Hart's Buttons.

—The Wages of Sin date of Sept. 14 in Montreal has been cancelled.

—Lizzie Evans is booked for next year's Ohio State Fair at Columbus.

—Thirty pupils have already been accepted by the Mackaye School of Acting.

—Rehearsals of May Blossom were begun on Monday at the Lyceum Theatre.

—Tellula Evans opens in a season of light opera in Chicago on Saturday night.

—On Saturday night Lizzie Evans closed a fine week's business in Columbus, O.

—Miss Sheppard, who has been costumer for Robson and Crane, is now at liberty.

—Lizzie May Ulmer plays directly South and opens on Sept. 20 in New Orleans.

—The Streets of London company came to a standstill in Newark, N. J., last week.

—Chevalier De Kontski, the pianist, i travelling with Emma Thursby's concert company.

—Alice Raymond, the cornetist, is playing a very successful engagement in Philadelphia.

—E. W. Douglass has been engaged by E. M. Gardiner for his Streets of New York company.

—Minnie Foster will play Topsy with Anthony and Ellis' Uncle Tom company this season.

—Marcus Mayer, of the Mary Anderson management, is expected to arrive in the city on Sunday.

—Maud White will take the part now being played by Patience in Whose Can it Be? on Sept. 21.

—Edward Bloom has been engaged as business manager of Adelaide Moore. A good selection.

—McIntyre and Heath's Minstrels are playing a fine season in the South. They are the early birds.

—H. L. Cleveland, for two or three seasons with Fay Templeton, goes in advance of Catherine Lewis.

—Rice's Star Burlesque company is called for rehearsal at the Bijou Opera House on Monday morning.

—Signor De Novellis has been engaged as leader of the orchestra for McCaull's Opera House, Philadelphia.

—Amorita is the name under which Czibouka's new opera, Phingsten in Florence, will be given at the Casino.

—W. J. Scanlan's leading lady is Ethel Brandon, a very pretty young actress, and a sister of Olga Brandon.

—Gertie Boswell, a clever child actress, plays a small part in Shadows of a Great City at the Thalia very well.

—Clara Morris opened in Chicago to $1,167. The receipts of the week were estimated at $7,000 by her manager.

—Charles Van Leer has been engaged as leader of the orchestra at Charles H. Goodwin's Museum, Chicago.

—Rice and Barton's Minstrels opened their season in Chicago on Monday night. Edward V. Giroux is the manager.

—All of the officers of the Genesta witnessed the performance of Nanon from a proscenium box last Saturday evening.

—Lillian Spencer's repertoire will include The New Magdalen, An Unequal Match, Adrienne and The Creole.

—George Hackett, formerly of the Providence Opera House, is the manager of the Kiralfys' Around the World.

—It is said by members of the Clio company that the management has asked them to accept a reduction of salaries.

—Bessie Bernard has been engaged for Louise Rial's company. She will play the comedy part in Fortune's Fool.

—Siberia opened to $1,120 at the Columbia Theatre, Chicago, on Sunday night, and drew $856 on the following evening.

—Charles H. Riegel, formerly MIRROR correspondent at Syracuse, is in the cast of The Comedy of Errors at the Star.

—Lawrence E. Hodes has been engaged by A. M Palmer to serve in a business capacity at the Madison Square Theatre.

—Catherine Lewis opened in her new musical comedy, Gladys, in Syracuse last night. On Sept. 20 she opens in Chicago.

—Weevie Vivian, formerly of the Vivian Sisters, goes with Colonel Miles' Diamond Broker company to play the soubrette part.

—Sosman and Landis, of Chicago, have placed on sale a lot of desirable second-hand scenery, much of it as good as new.

—Mrs. F. M. Burbeck (Nellie Lingard) has been engaged to create a soubrette part in Maubury and Overton's Breadwinners.

—The costumes for J. M. Hill's elaborate production of Romeo and Juliet at the Union Square on Oct. 13 are nearly completed.

—Mrs. Louisa Eldridge has been specially engaged by W. J. Florence to play the character of Mrs. Skewton in Dombey and Son.

—Samuel Alexander is temporarily attending to the advance press-work for Rhea. He remains until Kate Claxton's season opens.

—Marie Wilson, who has been Reading through the country very successfully, is in the city with a view to a professional engagement.

—Rehearsals of Lester and Allen's Minstrels were begun yesterday at Tony Pastor's. The season begins at Harrisburg, Pa., on the 21st.

—Edward Warren has made such a success in Whose Can it Be? that he is said to have refused an offer to go with Kate Claxton this season.

—Manager Harry Mann, of Philadelphia, came to the city on Monday to see how the cat was going to jump in the matter of The Mikado.

—C. M. Hills, advance agent of Favette, goes to Springfield, Ohio, on Friday to pave the way for the company, which opens there on Sept. 21.

—Lillian Lewis has purchased The Creole, and will probably star in it. She has already purchased a number of beautiful dresses for the production.

—D. J. Baldridge has taken the place of Dyke Brooke in Lizzie Evans' company. Mr. Brooke has joined Fred. Bock's Power of Money company.

—Harold Russell, who was with Minnie Maddern last season, has been engaged by Frank L. Gardiner to play leading business with Carrie Swain.

—Charles A. Haswin, of last season's Michael Strogoff, has written a new play. Mr. Haswin is determined that his work shall see the light this season.

—The season has opened with such a rush all over the country that a good deal of THE MIRROR'S out-of-town correspondence is crowded out this week.

—The production of In Spite of All, in which Minnie Maddern will most probably star, has been postponed till next Tuesday night at the Lyceum Theatre.

—Kellar, the magician, will arrive in this city on Saturday for the purpose of making all the necessary preparations for his opening at the Comedy Theatre on Sept. 21.

—The theatre goers of London are already speculating on what subject Gilbert and Sullivan's next opera will be based. A rumor is that Hindoostan will be the scene.

—Manager Grau and Mme. Judic's supporting company have sailed from Havre for this country. The famous French actress herself will not leave until next Saturday.

—Hugh Fay, formerly of Barry and Fay, who starred last season in Irish Aristocracy, will this season be connected with another gentleman in an entirely new play.

—John S. Shriver has accepted the Washington correspondence of the Baltimore *American*, after having filled the post of dramatic editor on that journal for six years.

—C. W. Dungan has returned from Demarest, N. J., where he has been spending the Summer. He opens in Die Fledermaus next week at Wallack's, playing Dr. Falk.

—It is stated by the Fifth Avenue Theatre management that no such business as that now being done by The Mikado, has been known since the run of The Pirates of Penzance.

—Frank Hawley, who goes in advance of the Sis combination, arrived in the city on Tuesday from Baltimore. The company begins its season at Johnstown, Pa., on Sept. 17.

—Murry Woods, W. G. Shay, Ferd. Hight and Hattie Grinnell have been engaged for the production of The Black Crook at Ford's Opera House, Baltimore, on next Monday.

—Fowler and Warmington's Shipped by the Light of the Moon company has been doing an excellent business ever since the opening of its season in Michigan a week or two ago.

—The reading of Called Back, the right to produce which has been purchased by Kate Claxton from Charles Frohman, will take place at the Madison Square Theatre this morning.

—Little Bijou Fernandez is at present filling two engagements—as Little Hortense in Paquita at the Fourteenth Street Theatre, and as Cupid in the Comedy of Errors at the Star.

—Among the people engaged for Maubury and Overton's Breadwinner company, which began its rehearsals at Tony Pastor's last Friday, are R. E. Graham and Miss Lodusky Young.

—Irene Verona is to play Evangeline in the coming production of that burlesque at the Bijou Opera House. She appeared successfully at the Globe and Alhambra Theatres, London.

—R. E. J. Miles has undertaken the management of E. L. Walton, a very clever comedian, in The Diamond Broker, opening in Chicago on October 5. Harry Lewis goes in advance.

—Puck will be produced at Al. Hayman's California Theatre, San Francisco, by the Kiralfys during their Coast engagement. It was to have been put on at Niblo's, but the idea was abandoned.

—Mrs. Nellie Tannehill, one of the finest old women and character actresses on the stage, is still disengaged. She was last season with W. J Scanlan and previous to that with Mme. Modjeska.

—P. S. Mattox, recently on the staff of the Boston *Daily Globe*, and last season with the Girard and Vokes party, will go out this season as business agent for Anthony and Ellis' Uncle Tom's Cabin.

—Lydia Thompson's daughter, Miss Tilbury, played Celia in As You Like It at Stratford, on the occasion of Mary Anderson's performance there for the benefit of the Shakespeare Memorial Fund.

—Howard P. Taylor's musical comedy for Flora Moore, entitled A Drummer in Petticoats, has been very successfully tried in several towns in New Jersey. The houses were packed at every stand, and Mr and Mrs McAuley (Flora Moore) are confident that they have secured a play that will yield a handsome profit. Mr. Taylor is highly elated over the luck that has fallen to him.

# PROVINCIAL.

## BOSTON.

I was very pleasantly surprised at the play of Friends or Foes? the second of the regular season's attractions at the Boston Museum. Knowing that it was taken from Sardou's Nos Intimes, and remembering Mrs. Langtry's hodge-podge of A Wife's Peril was taken from the same source, I was hardly prepared for such clean-cut work, though the Boston Museum co. is generally equal to all demands made on it. The scene of the play was changed by Horace Wigan, the adapter, from France to England, and his work was done well—so well that the good people of the Boston Museum took up their parts understandingly and played them intelligently. Charles Barron's Dr. Bland was an exquisite study, played with superb tact and delicacy, suggesting a delightful dignity bordering on tenderness; while Alfred Hudson's Mr. Union, the husband whose wife was indiscreet, betrayed a fund of quiet humor never displayed to such fine advantage by him before. Mr. Hudson wears well. Never brilliant, he has the happy faculty of doing much better than was expected almost always. He is growing, and growing steadily. W. F. Owen made his first appearance with the co., doing the character of Mr. Fielding, the aggressive, vulgar Englishman, and doing it with an unctiousness that was delightful. I can see, of course, where Mr. Wilson, were he with the co., would make the character less hard and loud, accenting it more with humor than with sarcasm; but the study calls for hearty endorsement nevertheless, and as being realistic if not ideal. Louis Atkins also made his first appearance with the co., appearing as Fervid, the would-be lover of Mrs. Union. He made the character a somewhat hesitating one, which was in admirable taste, since it struck the keynote of his failure as a lover, but which I think the critics generally did not quite understand. Good words generally have been spoken of him, though his hesitancy of manner has been rather urged against him than recited in his favor. I liked his personation thoroughly. A less hesitancy and a more aggressive villain would have gained the day as against the indiscreet wife, and upset the story in the first act. Charles Kent appeared as the Irish sea-captain, and both dressed and acted the character with taste and spirit, while his brogue was well assumed. Annie Clarke's Mrs. Union was played on a beautifully natural and quiet key, and Blanche Thompson made a sweet-voiced and winning-mannered young woman of the period. Altogether the comedy was as well played as it was neatly adapted, and the week's work recommended the fine co. anew to the consideration of theatregoers.

Shane-na-Lawn, the Irish play written for W. J. Scanlan by James C. Roach and J. Armoy Knox, of *Texas Siftings*, proved to be quite a creditable affair within necessary limitations, and was brimful of sparkling Irish wit and bubbling humor, giving Mr. Scanlan himself and his colleen (Marion Warren) chances amply improved to make effective scenes, situations and repartee. Mr. Scanlan's vocal gifts are by no means great, though his admirable powers of acting and clever knack of making his voice appear at its best carry him along respectably, while his unmistakable blarney win favor for him at once with everybody. His Rose song and "Peggy O'More" gained him great applause. The "Low-backed Car," which I remember I first heard sung by a little Irish girl West of the Mississippi some thirty years ago was also telling. Miss Warren's Peggy O'More was bright and pretty, and seemed natural enough to be to the manner born. Ethel Brandon's Rose Redmond was pleasing in appearance and quiet active in general.

Alone in London might be a better play, and it might be worse. Its effects arise from situations, and not from dialogue. It is as though a poet had lost his grip on the latter and sought the aid of the former as a last resort. Yet the author, Robert Buchanan, has done passably well with his material, and made an effective melodrama—effective at least as long as played by the excellent co. brought to the Park Theatre by Colonel W. E. Sinn, of the Brooklyn Park. It is not a great co., to be sure, but the people generally are clever and able to realize fairly the characters played and the situations discovered. Cora S. Tanner enacts her part with grace and good taste, displaying naturalness, if not great strength, where the generality of actresses would seek for thrilling effects. Herbert Archer personated the part of a villian with much ease and naturalness, and really makes the one character which had a strong individuality about it, though all the characters are well rendered in a conventional way, there being no reason why they should be played otherwise. The scenic effects, showing notable points about London, and an old sluiceway with its terrible current of water, are truely realistic. John Biddlecomb, the young Scotchman, is played finely by Walter Reynolds, and a little more of him would give more character to the melodrama. The houses have been crowded, as a rule, standing room even being scarce at nearly every performance. The management of both the play and the theatre have spared no pains to make the piece a go, and a go it is.

The Big Specialty co. did a good week's business at the Boston Theatre to close the Summer season. All the people were good in their specialties, some of them being the best in their field.

N. S. Wood appeared in The Boy Scout during the week at the Howard Athenæum, and gave a lively personation and lurid glimpses of life in the Sierras.

The promenade concerts continue with great success at Music Hall, and it looks now as though Ad. Neuendorff will hold the baton there till he takes it up at the Bijou.

Items: A Boston paper says that E. E. Kidder "aimed at higher work in Niagara than he did in Three of a Kind." I should hope so!—Marie Jansen is in the city, at the Adams House. There is a rumor that she will assume her original creation of Featherbrain with the Boston Museum co. week after next.—Conly, the well-known photographer of professionals, is struggling with the Over the Garden Wall co. this week. I think he will succeed with all the details unless he attempts to photograph Bridget's laugh. It will cost him the price of a new camera if he attempts that.—J. Armoy Knox, one of the authors of Shane-na-Lawn, wrote me that he has not seen the play yet except in manuscript, and expected to be in Boston Monday night, but missed a train. He also missed a treat.—The Kiralfys come with Around the World in Eighty Days to the Boston Theatre after Annie Pixley's engagement.—Fanny Kellogg has returned from Bar Harbor to Boston.—Emma Nevada and her co., it is announced already, will be heard in concert in Music Hall in November.—Lawrence Barret will deliver an address on dramatic art at Harvard University in March.—Charles E. Scott, who is well-known in the profession as an advance man of agreeable manners and good qualifications, and who has been one of the officers on the steamer *Empire State* during the season, left for New York last night with the intention of getting into the harness again at once. He made lots of friends during his season on the popular excursion steamer.—Manager Eugene Tompkins ran off to Cape Cod soon after his arrival from England, but has returned for the regular opening of the Boston.—Frank N. Scott, formerly manager of the Hanlons, and during the summer advertising manager of the *Empire State* in her excursion business, has made a good record. He is undetermined yet, I believe, as to whether he will reënter the journalistic field or go out with some co. as business manager or in advance. He is a valuable man in either of these fields, and I expect soon to hear that some sharp manager has decided the matter for him.—Manager R. M. Field, of the Boston Museum, is at the Tremont House for the winter.—Cora S. Tanner is at the United States Hotel.

## ST. LOUIS.

Olympic Theatre (Pat Short, manager): Tony Pastor opened the regular Winter season of this theatre, with the best co. he has ever gotten together. It is a combination of some of the brightest variety talent on the stage, and the co. was handsomely patronized all week. Of course, the old favorites, Harry and John Kernell, in their sketch-work, were accorded a very warm reception, and they kept the house in good humor with their new gags and pleasantries. Hilda Thomas, who sings "Sally in Our Alley," so sweetly, is a great favorite here, and took the house by storm. Harry La Rose, the wonderful "revolver" with Indian clubs, manipulates the globe in great shape. Tony Pastor sang several new songs, and Harry Watson and wife, did their funny sketches [illegible]. The Parlor Match with Evans and Hoey, in leading roles, follow 6th.

Pope's Theatre (Charles Pope, manager): The Pro[illegible], with James O. Barrows in the title role, opened [illegible] and continued well throughout the week. Barrows' work of course, was compared with Gillette's, and the general opinion seemed to be that he has familiarized himself with the stage methods, and ideas of the latter and interprets the character exceptionally well. He is an excellent comedian. Kitty Cheatham, as Daisy Brown, made a decided impression, the young actress fairly captivating her audiences by her sweet face, pleasant manners and excellent elocutionary powers. The Adah Richmond Burlesque co. follow, 6th.

People's Theatre (W. C. Mitchell, manager): Burr Oaks had a fair run of business last week, and was very creditably presented both scenically and in cast. Genivee Rogers and Walter Owen carried off the honors. No performance will be given this week, but the Rial-Marion-Biggar comb. opens the regular season, 13th. The preliminary season closed, 5th.

Standard Theatre (W. H. Smith, manager): Dan Sully's Capital Prize opened the regular Winter season, 6th, at this excellent theatrical home, which has been so prettily refitted and well renovated the past Summer. The Corner Grocery comedian is a favorite here, and crowded houses will, no doubt, greet his new comedy effort. A souvenir flower matinee will be given next Wednesday. Pauline Markham in Dolly's Luck, 13th.

Casino: George McManus, manager): The vaudeville entertainment furnished by Manager McManus is drawing good houses, and one specialty team, Dolan and McCarthy, the wrestlers *a la* Muldoon and Whistler, have made a big hit. The Gerry Sisters, Odell and Ardell and John Brace do very clever specialty work.

Around the Clock: The new Grand Opera House, under management of John W. Norton, will open the season 14th, with N. C. Goodwin's Skating Rink as the attraction. The newly built Grand presents a magnificent interior appearance, while from the exterior a superb front towers up before the view. the arrangement of the different portions being exceedingly attractive and strikingly novels. The auditorium is the best arranged of any local theatre, and is fitted up tastefully and in the highest style of decorative art. McNish, Slavin and Johnson follow 20th.

Broadway and Treyser Dime Museum began its season 5th, opening up to a multitude of people. James A. Barnes remains in full charge of the museum, and he has fitted it up in fine style. Rose, a mute Indian girl; Boz, the educated canine and a big list of zoological, mechanical and theatorium novelties constitute the chief features. Uhrig's Cave closed the Summer season 5th, with The Grand Duchess. The past week has been for the benefit of the Sisters of the Good Shepherd. The Dickson Sketch Club, under the management of William G. Smythe, starts on the second Winter season about the 20th. Gus Thomas, the well-known comedian and star of the co., has produced an excellent comedy-drama in Editha's Burglar in four acts and that and Combustion will form their attractions. Pope's Theatre presents a brilliant appearance in the flood of electric lights, which have supplanted gas throughout the house. It is the incandescent light, and produces a brilliant effect. Nellie Page, formerly with Dickson's Sketch Club, is a bright soubrette from this city, and is creating very favorable comment by her interpretation of Lucille in A Parlor Match. She sings very sweetly.—Satan's Diary, with Harry Lacy as the star, opens at the Olympic 13th.—Mrs. Marie T. Allen, of St. Louis, is writing a play for the Florences.—Manager John W. Norton is highly pleased over his new Chicago opera house, in which Clara Morris is at present playing a great engagement, financially and artistically. Manager Norton returned 5th from Chicago.—The Standard Theatre has adopted its old scale of prices—fifteen, twenty-five, fifty and seventy-five cents. James Hanerty, one of the proprietors, is confident the season will be big.—During Fair week, Oct. 3 to 9, Pope's will have Roland Reed, the Olympic Bunch of Keys, and the Grand Fantasma.—Frances Bishop in Muggs' Landing follows Adah Richmond at Pope's, after which The Devil's Auction comes.—Frank Porter Colman, son of Commissioner of Agriculture Norman J. Colman, and one of the brightest young men, died at the old family homestead on the Olive street road, last Thursday morning, of consumption. He contracted a severe cold on a Government surveying expedition recently, and came home and never recovered. He was twenty-three years of age, and was well known in connection with *Colman's Rural World*.

## CHICAGO.

The first week of the engagement of Clara Morris at the new Chicago Opera House has passed, and it proves the actress to be still the greatest emotional artiste on the American stage, and also that she is a very sick woman. The plays produced were Article 47 and The New Magdalen, in both of which Miss Morris fully satisfied the large audiences that filled the house every night, and was rewarded with many recalls. The actress apparently was in great pain most of the time, her exhibition of physical suffering being at times painful to look upon. This week Miss Morris will undertake the characters of Miss Multon, Alixe, Cora and Mercy Merrick. The co. is a very good one, Bijou Heron being capital in all she did. Joseph Wheelock was acceptable in the leading male parts, but is not as polished a gentleman in manner and accent as the French drama requires. We, Us & Co., 13th.

There was no diminution in the attendance at the Grand Opera House to see A Rag Baby. The house was crowded at every performance, and all the people engaged in the piece were recalled many times. Fannie Rice was especially favored in this direction. This week Dan Sully in Corner Grocery. McNish, Johnson and Slavin's Minstrels, 13th.

The Lacy Comedy co. opened at Hooley's Theatre in a piece entitled Satans Diary. It was a romantic drama of the kind that Fechter used to delight in, and required an actor of Fechter's magnetism and dashing style to make it go. Need I say that Mr. Lacy lacks the above qualities in a woeful degree and the play fell flat? Of the co. J. P. Johnson and David Young were the best, and May Brookyn was also capable. On Friday the demoniac comedy was taken off and Planter's Wife put on. In this Mr. Lacy is more at home, and May Brookyn made a surprising success in the leading role. This week John T. Raymond in For Congress. M. B. Curtis in Sam'l of Posen, 13th.

No great changes were made in Bluff, although some effort in that line was made by William Gill, one of the authors. A fair business was done during the two weeks' engagement at McVicker's. This week ever-welcome Den Thompson in Josh Whitcomb.

Bartholomew's Equine Paradox was well received at the Columbia Theatre, audiences of good size being present at each performance of the trained horses. The exhibition was remarkable in many ways not the least of which was the patience displayed by Professor Bartholomew himself. He says the education of the horses is yet in its infancy, and he will teach them many more marvelous things than they can yet do. This week Campbell's lurid drama, Siberia. Manager Hill's new purchase For a Brother's Life, 13th, Entire new scenery and costumes, and a large auxilliary force will be seen in the production.

The Olympic opens for the season, 14th, with Laura Dainty in A Mountain Pink. This theatre has been newly decorated and fitted up, and is now clean and comfortable. Messrs. Kohl and Middleton intend to give comedy and drama at this house hereafter.

The People's Theatre had another great week with Louise Sylvester and a good co. in A Hot Time. The piece is described as "a comic gem, sparkling with wit and music." It is in fact a very good farcical comedy, filled with musical selections from all the best operas. It is likely to prove a paying property for the talented star. This week Stranglers of Paris.

The Academy of Music was filled every night to see Milton Nobles and his co. in Love and Law. The actor is well-known and liked on the West side. This week a new sensational affair, entitled New York, will be produced. Lester Franklin, dialect comedian, is the star.

The Standard began the season prosperously with J. Z. Little in The World. The theatre was filled at each of the performances. This week, Robert McWade in Rip Van Winkle.

Grenier's Lyceum Theatre had a good week with John Dillon in States Attorney. This week, Harry Webber and John Gilbert in their new comedy, Success. Grenier's Garden is still having large audiences to see Amy Gordon and co. in comic opera. This week Iolanthe.

The Chicago Museum reopens 12th, with a light opera co. in La Fille de Madame Angot. The opera co. will be made permanent, as last season, and a succession of comic operas will be given. The auditorium has been refitted, and the entrance made better. The prices have been increased and a bid will be made for a higher class of patronage. The co. includes Louis De Lange, Alonzo Hatch, George Paxton, Harry Rattenberry, Phœbe Don, Amy Harvey, Fatmah Diard and Tellula Evans.

Haverly's Minstrels will make their bow to the public in their new theatre on Monday, 7th. The programme is especially rich in musical features, and the selections are somewhat above the average of minstrelsy. Willis P. Sweatnam, Charles V. Seamon and John Hart are the comedians.

The Criterion Theatre opens on Monday night, also, with Milliken's Opera co. in Madame Boniface. Next week Niniche will be produced. Madeleine Lucette is the prima donna. With this opening, the list of theatres that have started out for the race for the ducats during the season of 1885-86 is full, and taken in connection with the museums, panoramas and other shows, the public have a large choice for their money.

## BROOKLYN.

The season has fairly begun in all the houses in this city. At the Grand Opera House Brooklynites are learning how to pronounce Mikado according to the revised version Next week The Breadwinner, an emotional and realistic play in four acts, for the first time in this country.

Burr Oaks draws the crowd to the Park this week. The play has been before a Brooklyn audience in past seasons, but never with a better cast than on this occasion.

Thomas W. Keene appeared before a typical Brooklyn audience, at the Brooklyn Theatre, on Monday night, for the first time, and will never forget his kindly reception in his round of Shakespearean characters. He fairly rivaled Irving in his stage dressing. Richard III. was the bill.

Hyde and Behman's Theatre opened with a first-class variety performance after $10,000 had been expended in refurnishing the house. The performance was presented to "standing room" only. Next week they present The Mikado.

### BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Lennox's spectacular melodrama, Hoop of Gold, is presented here this week, Beatrice Lieb and Arthur Moulton assuming the leading roles. It is well rendered, and business is very good. Burr Oaks next week.

## PHILADELPHIA.

At the Chestnut Street Opera House the Mikado continued to draw good audiences all the week. It is much regretted that the representation was not better, that we might have had the opportunity of seeing and hearing the opera at its best before sitting in judgment upon it. However, it is safe to say its success is assured in this city, and it will bear many repetitions. It will never be as popular as Pinafore or the Pirates, although a more creditable work than either; for the reason that they stood at the beginning of a new era of comic opera. The music is the most ambitious yet written by this now famous composer, judged by the vocal score, for unfortunately, we were not permitted to hear the original orchestration. The madrigal impresses me as the finest number in the opera, but there is likewise a captivating charm in the "Three Little Maids from School," Yum-Yum's song at the beginning of the second act, "The Flowers that Bloom in the Spring," and "Here's a how-de-do," while Katisha's song, "Hearts do not Break!" is an exquisite ballad. The libretto is full of keen satire and the finest of humor. Pooh-bah's expressions of pride, and the Mikado's suggestion of a punishment that is humorous, but lingering, with either boiling oil or melted lead, cannot fail of being richly appreciated.

I wish that the praise which so truly belongs to the work might be extended to the cast, but here some discrimination is necessary. Frankie Kemble made a very pretty Yum-Yum, and sang with a pleasing voice that lacked strength. She failed, however, to catch the spirit of her part, or give to it that archness or cuteness which it required. Signor Montegriffo sang the music of Nanki-Poo excellently, displaying a fine voice and method. His acting was easy, but, like most of his school, he subordinated it to his singing. During the week he withdrew from the cast and was succeeded by Jay C. Taylor, who sang and acted the part acceptably. The Ko-Ko of J. Herbert deserves praise. He was very funny, without at any time descending to buffoonery. Paul Brown missed many oportunities of proving to the audience that Pooh-Bah is one of the best acting parts in the opera, and George H. Broderick used his beautiful voice with telling effect, but forgot to act. Charles L. Harris' Mikado was a very good performance. He fully appreciated the subtlety of the author's creation and presented the old fellow with a grim humor that suggested blood-thirstiness at heart. His make-up was very effective. Alice Butler attracted but little attention in the small part of Peep-Bo, but Emma M. Baker displayed the finest voice among the ladies and acted the part of Katisha with considerable force. The decided hit of the performance was the Pitti-Sing of Hattie Starr. Her make-up and action were highly commendable, and her vivacity and spirited singing drew forth hearty and deserved applause.

Apart from the two exceptions I have mentioned above, the costumes and make-up were far from what they should be, and if the co. hangs together, as I understand it will for some time, I would suggest the removal of all moustaches. Mr. Perkins' orchestration is praiseworthy, considering the disadvantages under which he labored; but his piano accompaniment is more useful than ornamental, and I trust can soon be dispensed with. I understand the co. will return here during the month to play at the Walnut. Monday, 7th, Lost.

The Willow Copse was presented last week at the Chestnut Street Theatre to moderate houses. It is a pity that more of our people did not see this sterling drama, which is now old enough to be new to a large class of theatre-goers. The Luke Fielding of Mr. Couldock needs no praise. It disarms criticism and makes us do homage to the old school. This pathetic, tear-bringing style of drama has gone out of fashion in these later days; but we should not neglect the opportunities they offer us of studying the higher expressions of dramatic art. Carrie Turner shared the honors with the veteran actor and filled her hearers with sympathetic pain. In such parts as Rose Fielding and Hazel Kirke I doubt if she has her equal, nor do I doubt her high dramatic powers would ensure her success in any part she might undertake. The support was very good. A. S. Lipman, as Sir Richard Vaughn, by his fine stage presence and careful, dignified acting, added much to the scenes in which he appeared. Raymond Holmes, in the comedy part of Augustus, sang well and deserved the applause which his clever acting received. Mr. and Mrs. Charles Walcot and Sam Hemple being old Philadelphia favorites, were warmly greeted every night. This week the Excelsior Folly co. will produce The Field of the Cloth of Gold.

Ada Gray has played East Lynne at the National all the week to attentive audiences. John P. Smith's Uncle Tom's Cabin to follow.

At the New Central Theatre, Wills and Adams, the Du Rell Twin Rrothers and Andy and Annie Hughes furnished the olio, and the Lorellas presented their amusing play, Mishaps. Monday, 7th, the Appleton and Randolph Novelty-Burlesque co. produces The Burlesque Mikado, presenting a constellation of attractions comprising Mlle. Marie Bonfanti, Mlle. Cappelini, Mlle. Cæserani, the Elliotts, premier bicyclists; Gilford and Rush, Maggie Cline, Mlle. Turnour, and others equally strong. The following is a clause in all of Manager Gilmore's contracts: "It is mutually agreed and understood that should any member of the said organization have ever played in a dime museum or free concert saloon in the city of Philadelphia, their names to be stricken from the list and replaced by artists satisfactory to party of the first part."

Forepaugh's Theatre has done a phenomenal business this past week. Hazel Kirke, under the management of Harry D. Parker, has played to houses where standing room was at a premium and hundreds were turned nightly from the doors. After Dark will be the next attraction.

O'Brien's Circus still continues to gather in the dimes, and will remain another week. Adam Forepaugh has sued O'Brien for the rental of certain cages of animals.

## SAN FRANCISCO.

Sept. 1.

About three thousand people assembled in and about the Grand Opera House lobby last Thursday evening to witness the opening performance of Undine. At 8:15 Manager John A. Stevens appeared in the foyer door, and in a very manly sort of a way told the crowd to disperse; that his undertaking had not had sufficient training to do him or them justice, and those who desired it could present their tickets for return money, as the first production could not possibly be given until the following (Friday) night. But few purchasers availed themselves of Mr. Stevens' generosity, consequently when the doors opened Friday evening there were about five hundred duplicate claimants for seats reserved, and how in the world the ushers managed to satisfy that off five hundred is mysterious. At 8:30 the curtain rose and the performance went as smoothly as spectaculars usually do the first night. Undine is Mr. Stevens' own adaptation from the original Naiad Queen, in which this sleepless gentleman has done some good work—work which I warrant will bring him much money. Undine, by Mabel Bert, developed opportunity for rich dressing, which I have often wished for, as to my mind this was all the lady required to establish a claim for being one of the prettiest women on the American stage. My belief was well founded, and as an illustration, if any of your readers will go back far enough to recall handsome Alice Dunning Lingard in such a part, they will receive a mental likeness of our young and pretty Mabel Bert. Sir Hulbrand is the other character which has sufficient promicence to be worthy of notice in the cast proper. Charles Edmunds made as much of it as he could, and was heartily recieved. Some of the specialty features added very largely to the attractiveness of Undine, among them the following: Misses May and Gerty Josephi contributed a musical pastime which won for them promise of future greatness. The pantomime of the Phoites and Les Incroyables was quite enjoyable, so was the ephemeral sketch, where beings were introduced who lived but a day, growing old before your eyes, trees shooting up and buildings crumbling. The Grand has been packed every night and two matinees since the opening. The only fault I find is with the ballet, in which there is no art, save that which is represented in shapely legs.

Mr. B. Curtis has half finished his season at the Bush Street Theatre very profitably. Last night he opened in Spot Cash to a good house. The Haverly Minstrels follows 7th for four weeks.

Pique ran so well at the California that Messrs. Rankin and Price will resume the fortnightly season for the present and keep it on another week. Trella Faltz is a new name in the Rankin and Rial company. She has appeared quite often and very successfully as an amateur, and now enters the professional ranks, wisely beginning at the bottom from which she will surely work up. She is a daughter of Mrs. Clara Faltz, our talented lady lawyer. Joseph D. Redding, the author of Peter Piper, made so familiar by W. A. Mestayer and Theresa Vaughn, has composed a Barcarolle and dedicated it to the California Theatre, where it will be performed on 7th during the run of a Prisoner for Life. Through the courtesy of E. D. Price, the manager, I learn that the California people have added several new works to their well stored fund of novelties—among them a strong adaptation of a German play by Franz Reinau, two new French works by Paul Juignet and Flamount, and a strong local play not yet named, which introduces some striking Friscan scenery. Allan Dare, a dramatization by G. B. Densmore, editor of the *Call*, from Admiral Porter's original work, is in preparation, and it is not unlikely that the Admiral himself may be here to give the production his personal superintendence.

Items: Joseph Holland is daily expecting his mother, Mrs. George Holland, to join him in his California home. It is said his greatest ambition is to make his mother happy.—Manager E. D. Price has been on the verge of the sick-list with a severe cough and chest cold, but I am pleased to hear and write that he is improving.—Her Atonement, The Breadwinner, Dark Days, Paquita and other plays are among the early probabilities at the California.—Haverly's Minstrels entered upon the fourth and last week of their Baldwin season last night to only a fair house. Next Monday the party will be transferred to the Bush, and play at popular prices. Charley Reed is preparing some local sketches.—The Tivoli has been packed on several occasions lately, one being the first performance of Rossini's grand opera, Cinderella, by children, at last Saturday's matinee. The next Tivoli crush occurred last night, the occasion being the reappearance of Linda Brambella Sordelli as Marguerite and Signor Baldanza as Faust, supported by E. W. Night as Mephistopheles, Katie Marchi as Seibel, La Fontaine as Valentine and the Tivoli Opera co. Sordelli was in splendid voice, having fully recovered from cold and hoarseness, and took the audience by storm.—In His Power opens the Fall season at the Baldwin Theatre.—Jeffreys Lewis is up and out again from her late illness, and will fill Genevieve Ward's time in The Red Rouble.—McKee Rankin will play the Prisoner and Mrs. Rankin the daughter in A Prisoner for Life.—Ellie Wilton will follow in Divorce, which is her last 'Friscan appearance. She will then retire and marry a New York gentleman who has been her suitor for the past six years.—Charlotte Tittle is to be the leading juvenile of Mr. Hayman's Baldwin co.—The Allen Sisters will return to California this month. They are preceded by their mother's arrival last week.—Valerie Hickether will make her debut this season, appearing as Pauline in The Lady of Lyons. The lady is a society belle of Oakland.—Mr. T. A. Crellin, your Oakland correspondent, sent me a box of fruit from his Ruby Hill Ranch. Thanks, Tommy, thanks; my address remains the same, and the MIRROR office is still No. 12 Union Square.—The Japanese exposition opening is postponed until the 5th. The Morosco Brothers, Wilson and Cameron and Gus Mills, were the attractions at Woodward's Gardens Saturday and Sunday.—It was and is a curious fact that, barring the minstrels, there is no comb. playing now in the city. Only local talent at every theatre. M. B. Curtis is supported by a local co., and an excellent co. it is. He is said to have remarked to Manager Charley Hall that it is the best support he has ever had.—Mrs. Eberle, mother of Manager Robert Eberle, has just celebrated her seventy-eighth birthday, her proud son participating in such a manner as to make his mother almost young again.—I can hear nothing of the Frohman-Wallack co. due to open the Standard last night. All I know is that Cora Macy (Mrs. Charles MarGeachy) joined the co. at Portland, and without preparation played three parts in one week—Nora, in Esmerelda; the Duchess, in Moths, and Melissa in Lady Claire.—Manager Al. Hayman has served legal notice upon the California management not to produce The Mikado.—Charley Queen, the picturesque clog dancer, has retired from the Haverly co. It is stated that he is rapidly failing—a victim to consumption.—Alice Barnett and husband sailed *via* last steamer for Australia.—Mlle. Phoites, who makes the aerial flight in Undine fell the other night and narrowly escaped being killed. The audience made the error of thinking it "in the play" and applauded vociferously.—I hear that J. T. Sullivan, Sadie Bigelow, Newton Gotthold and W. H. Denny seceded from the Frohman-Wallack co. before it appeared at Portland. Another quiet rumor is that the co. will not come to San Francisco at all, but started back and is playing Eastward.—Of the cos. of local make-up and on the road I hear Kate Castleton's is doing nicely. Sam Mott is making some money. Sargent's Painting the Town Red has opened to good results at Portland and added Hattie Moore and Harry Gates. The Burt Haverly-Wilson-Cameron and Love Minstrels have done but fairly well South of us. At Sacramento the new Clunie Opera House was opened last night under favorable auspices. William Chenowith and Ben Cotton are its managers The bill was waiting for the verdict by local talent. Capacity, 1,100 opera chairs; handsomely finished, well equipped with scenery and stage properties.—Manager C. W. Cornelius has returned from New York and denies the report that he has abandoned the minstrel idea for the Standard.

## BALTIMORE.

The opera season at the Academy of Music still goes smoothly on, and the attendance during the eighteenth week, which closed on Saturday night, showed no signs of falling off. Such an extended run of light opera is something unprecedented in the theatrical annals of this city. The programme last week included Trial by Jury and Galatea. Trial by Jury has not been given here in some years; why, it is hard to say, for it contains some of Sullivan's prettiest melodies and Gilbert's happiest humor. The co., as usual, gave a smooth, enjoyable performance. Annie Myers sang the Plaintiff delightfully, and the manner in which she played the part was another evidence of talent she undoubtedly possesses. George Appleby is by long odds the best Defendant, both vocally and dramatically, that we have ever seen, and Maurice Hageman made considerable fun out of the Usher. Joseph Fay and Arthur Bell, as the Counsel and Judge, completed the excellent cast. In no other opera, perhaps, is the chorus given so much chance to get in funny business, and it took advantage of it last week. One of the Jurors, Thomas C. Daly, was conspicuously funny, and added as much to the enjoyment of the performance as any one in the cast. In Galatea, Jeannie Winston and Vincent Hogan repeated their former success as Galatea and Midas; Rose Leighton was a cute, jolly Ganymede, and George Appleby thoroughly adequate to the trying role of Pygmalion. On Monday night Fra Diavolo was given, Tuesday, Perichole, and on Wednesday and the rest of the week La Fille de Madame Angot. Next opera, Maritana.

John P. Smith's co. in Uncle Tom's Cabin had very light draught at the Holliday Street Theatre last week. Ada Gray began a short engagement on Monday night, appearing in East Lynne, supported by C. A. Watkins' co. Next week, Romany Rye.

Kernan's Monumental Theatre wheels into line this week, and for its opening attraction has billed E. M. Castine's Comedy and Specialty co., which includes some well-known variety stars, and James Reilly in the comedy of The Widder. Next attraction, Sallie St. Clair's comb.

Business fell off during the second week of The Mikado at Ford's Opera House. The opera was given in excellent shape, the stage-setting and costuming being beautiful, and the chorus strong in numbers and voice. The cast, however, was a mixture of good and bad. Pauline Harvey as Yum-Yum was decidedly bad. Not only is her voice harsh and unpleasant, but she sings execrably. George Denham is a funny Ko-Ko and Alice May makes a good part of Katisha. Harry Allen as Pooh-Bah and the rest of the cast are fairly effective. The house is closed this week, but opens again next Monday with the Black Crook.

An attractive bill is announced at Front Street Theatre for the current week. In addition to the regular olio performance there will be two sensational dramas in which Frank Jones and Alice Montague will sustain the leading characters.

The opening week at Harris' Masonic Temple was a succession of packed houses, and at every performance people were turned away. Every afternoon and night a sign was put in front of the door, "House Packed." Tannehill's Fun on the Bristol co. gave a good evening's entertainment, the Widow of Miss St. George Hussey and the singing of Bessie Cottrill finding special favor with the audiences. Gorton's New Orleans Minstrels opened for the week on Monday afternoon to a big crowd. Next attraction, Katherine Rogers.

By-the-by: Walter Allen has had offers from both the Carleton and the Abbott cos. for the coming season, but has declined, having determined to remain with the co. at the Academy of Music. This co. has been working together for the past three Summer seasons and has got on so well, both artistically and harmoniously, that it has been determined not to disband it, but to let it fill some dates on the road prior to next season here.—John S. Shriver, late dramatic editor of the Baltimore *American*, has resigned his position and gone to Washington to take charge of the Bureau of the *American* in that city. Mr. Shriver was well-known among the profession and universally popular. He was also Secretary of the Journalists Club and one of the hardest workers in its interests. He takes with him to his new field the heartiest, best wishes of his many friends here.—Milton Slemmer, the scenic artist, painted for Harris' Museum a setting for Fun on the Bristol, which was approved by the agent and used last week in the presentation of the piece. Upon presentation of his bill, the management of the Musuem said the scene was not what it should have been, and wanted to compromise. This Mr. Slemmer declined to do, whereupon the bill was turned down. A suit will be instituted to recover.—D'Oyly Carte was in the city last week and attended the performance of the Mikado at Ford's on Saturday night.—On Saturday E. D. Tannehill, who produced Fun on the Bristol at the Masonic Temple Museum last week, through A. J. Carr, his counsel, wrote a letter to J. L. Kernan, manager of the Monumental Theatre, warning him against producing The Widder, which is billed at the Monumental Theatre this week. Mr. Tannehill said that he had every reason to believe that, with a few minor differences, The Widder and Fun on the Bristol were one and the same play. He was willing that Mr. Kernan should produce The Widder this week, provided he received a fair remuneration and the discontinuance of the play after this week. Mr. Kernan said he knew nothing of the play at all. E. M. Castine came to him early in August and asked for a date to produce The Widder. A contract was drawn up between Castine and Kernan and that was all Kernan knew about it. A conference was held at Guy's Hotel on Sunday between the parties interested in the two plays. The Bristol was represented by E. D. Tannehill and Lawyer A. J. Carr and The Widder by E. M. Castine and James Reiley. Mr. Castine read the manuscript of his Widder to Messrs. Tannehill and Carr, and it did not suit them. It was agreed to wait until Tuesday before anything should be done. From the reading of the manuscript Mr. Tannehill stated that he was sure he had a valid case against The Widder. He intends to send three men to see the initial performance, who will report to Mr. Carr, and he will have the option of asking for an injunction or not.—J. T. Ford, Jr., has been appointed manager of Ford's Opera House in Washington and left for his new post on Monday. He was much liked here by the employes of the house and the general public.—We are glad to see George W. Rife at his old place in the box office of the Monumental Theatre.—During Gus Kerker's connection with the Academy co. as musical director (he having relieved Adam Itzel, Jr., for a few weeks) a generous rivalry sprang up between Arthur Bell and himself as to their respective vocal abilities, Mr. Kerker and his friends maintaining that Mr. Bell's voice was neither so rich nor so resonant in its middle register as Mr. Kerker's, nor did he use it with the same faultless method that Mr. Kerker did. This allegation the admirers of Mr. Bell stoutly denied. Mr. Bell's voice, they said, was possessed of more genuine *timbre;* that he used it after the most perfect Italian schooling, and that his high G was like Katisha's shoulder-blade, a miracle of loveliness. The members of the co. and the musical *savants* seemed to be pretty evenly divided on this question, and there didn't appear to be any way of settling so weighty a matter. When it was hinted that Prof. Itzel would be in town on Saturday night, a proposition was made to let Mr. Kerker sing the Judge in Trial by Jury on that night instead of Mr. Bell, who had sung the part all the week, and that Prof. Itzel should direct the orchestra. In this way an opinion might be formed. Expectation was on tip toe, when, by a sad blow of fate, Prof. Itzel failed to turn up, and the world is still in ignorance as to who sings the best, Arthur Bell or Gus Kerker. After a much-needed rest, Prof. Itzel resumed his position as director on Monday night, looking considerably improved by his short stay in the mountains.

## CINCINNATI.

Evans and Hoey, in A Parlor Match, filled out the week at Heucks' and closed a successful engagement, 5th. Evans and Hoey, as the book agent and tramp respectively, are the life of the piece, Hoey being especially good. Jennie Yeamans' absence in the role of Innocent Kidd is noticeable—Minnie French, who replaces her, while clever in the main, not coming up to the standard of her predecessor. The "standing-room only" sign was called into requisition during the week on several occasions. This week, Shackford's English Opera co., in Virginia, followed, 13th, by Fred. Bryton in Jack o' Diamonds; 20th, M. B. Curtis; 28th, Clara Morris.

At Havlin's Harry Morris, in Dan Sully's new play, A Capital Prize, held the boards all week with good results financially. The plot is a matter of little moment apparently, but the situations are laughable in the extreme, and with the excellent musical specialties of the Olympic Quartette, the entertainment afforded is delightfully entertaining. The Jeromes (Frank and Ella) were clever in their respective roles. This week, Lizzie Evans in Florette and Culprit Fay, followed, 13th, by W. H. Powers' comb. in Ivy Leaf; 10th, Lost; 29th, Roland Reed.

The People's reopened 6th with Lambrecht and Bauman's Metropolitan Specialty co. The troupe is fully up to the average, and gives a satisfactory programme, the specialties of Rose Miller, O'Brien and Redding, Madge Liston, the Gilmore Sisters and Manning and Drew all being liberally encored. Flora Moore is underlined for week of 13th, followed, 20th, by Ida Siddon's Female Minstrels; 27th, Murphy's Specialty comb.

The Big Bonanza, at Harris', has drawn liberally during past week, Fawcett's rendition of the eccentric Professor being entirely successful. This week Ethel Tucker, in Queena, followed, 13th, by Uncle Tom's Cabin; 20th, New Orleans Minstrels; 27th, Fun on the Bristol.

Tony Pastor's co. inaugurated the season of 1885-86 at the Grand, 6th, to an excellent audience in point of numbers. The house has been largely improved in appearance during the Summer, DeWitt C. Waugh's new curtain being a prominent feature. The honors of the opening programme were rather evenly apportioned between Tony Pastor, the Kernells, American Four and Mr. and Mrs. Harry Watson. Mason and Ryan's comb. underlined for week of 13th, followed 20th by We, Uc & Co.; 27th, Frank Sanger's Bunch of Keys comb.

Manager Fennessy, of Heuck's is in receipt of a telegram from Frank Sanger stating that Nat Goodwin will play The Skating Rink, at Heuck's, and not at the Grand, as claimed by the latter's management.

Flashes: Manager Fennessy has been seriously indisposed during the past week.—Toronto advices speak of Baker and Farron's new play, Soap Bubble, as a decided success and Gom Phister is to be congratulated on the success of his first dramatic effort.—Charley McDonald, whose fighting weight is placed at 225 pounds, has been engaged by the Sallie Price management to do advance work for the little star, who begins her season in Fogg's Ferry, Oct. 12th.—Charley King, the banjoist, who has just closed a successful week at Harris' Vine Street Museum, will be one of the leading features of Rice and Barton's Minstrels.—The attractions announced for current week at the Vine Street Opera House include the Grey Sisters, Gallagher and West, Kittie Reynolds, Gus and Willie Peters, and Louise De Luise, the latter having been re-engaged.—The *Evening Post* has inaugurated a departure by conducting its dramatic column under the guidance of a disciple of Alfred Jingle, and from the number of dashes introduced and the abbreviated sentences, the unfortunate reader is led to conclude that the criticisms in question are written between drinks.—As MacCollin, in the Mikado, sings "They Have Him on the List."—The following mysterious paragraph is clipped from the columns of Sunday's *Enquirer*: "Several Mikado managers are red hot after the services of John A. Mackay. Permit us to query, in the classic language of Artemus Ward. "If so, why so? If not so, why not so, also?" The Cincinnatus Festivities announced for 15th, 16th and 17th promise good results in the shape of a large country attendance, a fact which will be duly appreciated by the local managers.

## ALABAMA.

### SELMA.

Academy of Music (L. Gerstman, manager): The first troupe to appear in the new house will be Gilmore's Devil's Auction co. Oct. 7. Bookings are numerous. Amongst those latterly made are Fanny Davenport, Lizzie Evans. The Mikado, Katie Putnam and Wages of Sin. The new Academy is rapidly nearing completion and promises to rank alongside the finest in the South as no expense is being spared to make it elegant, comfortable and safe.

## ARKANSAS.

### FORT SMITH.

Academy of Music (J. H. Clendenning, manager): Max Thomas' Comic Opera co. presented Olivette to a fair audience 4th. With the exception of Miss Fox, as Olivette, a decided improvement might be made in the co.

### LITTLE ROCK.

Grand Opera House (J. E. Riley, manager): Max Thomas' Opera co. came 3d, 4th and 5th, producing Olivette to a splendid audience, and Pinafore and Chimes of Normandy to fair houses only.

Items: Victor Newton, formerly of this city, is now a member of the Thomas co.—Manager Riley has had a fresh coat of paint put on the walls and it makes his house look tidy.—The reconstruction of the Capitol Theatre, under the management of George H Hyde, is progressing rapidly. The seating capacity will be about 1,500, and when completed it will be one of the finest opera houses South of St. Louis.

## COLORADO.

### DENVER.

At the Tabor the Sanger-Aldrich co. terminated its week engagement on Saturday night August 29, appearing in the well-known My Partner. I am sorry to say that the attendance on the last two nights was not what it should have been, being simply fair. The star, Mr. Aldrich, was seen in his creation of Joe Saunders, the part in which he has achieved such marked succese. It was a perfect piece of stage work. The following was the rest of the cast:

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| Ned Singleton | E. J. Buckley |
| Major H. Clay Britt | Joseph E. Whiting |
| Wing Lee | Sidney Drew |
| Josiah Scraggs | Henry Bergman |
| Matthew Brandon | E. F. Nagle |
| Mary Brandon | Dora Goldthwaite |
| Grace Brandon | Helen Ransome |
| Posie Pentland | Nellie Whiting |

The co. consumed most of week of 31st in going to 'Frisco where it opens 7th. A week's season of light opera was inaugurated on Monday night August 31, by the Brittle Silver Opera co., an organization originating in Denver, but which contains people known in opera business in the East. Brittle Silver is a Colorado production. It was written by a Colorado resident, Stanley Wood, a literary gentleman much respected in this community, and the music was composed by W. F. Hunt, formerly of Ohio, but who has resided in Colorado Springs for some years. The opera was originally produced at the Tabor three years ago by amateurs, and it only had two acts. Since then Mr. Wood has rewritten it and one more act has been added making as bright a little opera as its name denotes. The story deals with all kinds of mining life. There is the bold, bad mine-jumper, the festive Ute, the Eastern tenderfoot, both hard and softhearted miners, etc. The scenes are laid among the mining districts in this State. The plot principally pertains to the various devices employed by one Bogus to gain possession of Jack Dulls-

by's mine, which turns out to be rich in the last act, and Bogus consents to have him for a son-in-law. The co. will not make a success of the clever work. It is decidedly amateurish in action, and in some cases is positively flat. The chorus cannot be excelled (in numbers). Mr. Wood's new and pretty opera, Pricilla, of which an account was given in THE MIRROR recently, was attempted the last of the week. It shared the same fate as Brittle Silver. Business was very light. George C. Miln is about to begin a brief season of the legitimate. His repertoire will be extensive and I have no doubt that he will do well.

At the Academy, the sum realized from the benefit of Florence Molinelli, Denver's fourteen-year-old actress, will probably go a considerable way toward defraying the expense attending a course of study in Paris. Great things were expected of the little lady. But her dramatic efforts even astonished her expectant friends, who were most liberal in their praise and floral tributes. With youth, an intelligent, sweet face, a wealth of auburn hair, and a neat figure, together with unmistakable dramatic ability, Miss Molinelli, with proper training, will make an ideal Juliet. Her portrayal of the character now is a revelation in simplicity and grace, and her facial expression something wonderful to look upon. Miss Molinelli will surprise the theatre going public one of these days—say three years. She is now attracting wide attention. She was assisted in her benefit by some local people who did not distinguish themselves. In fact, quite the reverse.—He with the cavern-mouth, Kersands, and about twenty other colored minstrels, were at the Academy all of the week of 31st and did well. Ed Johnson's song, "A Hundred Fathoms Deep," was the most meritorious feature.—Bridge's Twins co. have the latter part of week of 7th.—Professor Emil Wolf conducted the music for the Brittle Silver co.—Haydon Tilla and his wife are up from the city of Mexico.—The small town of Silverton is overrun with variety shows.—John B. Last formerly secretary and treasurer at the Tabor is now with the Traveller's Insurance Co.—Fred. Titus and his wife, Lydia Yeamans, left for Columbus, O. on Wednesday, 2d. Mr. Titus takes the position of musical director in Comstock's Our Goblins co. Miss Yeamans is installed as leading soubrette in the same co. Success to them. They presented your scribe with their pictures before departing.—One of the offerings received by Miss Molinelli on the night of her benefit (Friday) was a white carrier-pigeon, attached to a bouquet, sent here by her father from Butte, Montana.—The Rag Baby co. No. 1 follows Miln at the Tabor week of 14th; Lawrence Barrett week of 21st; week of 28th open; week of Oct. 5 Mira Goodwin; Broad Opera co. Oct. 12; Joseph Murphy, 19th.—Kersands' Minstrels visit New Mexico after doing a few towns in Colorado, and thence play through Texas.—Tom McIntosh is not with the party. He has an aversion to Texas, it is said.—Miss Mollinelli called Romeo "Romayo," with the accent on the "may." The *Times* corrected her.—A. N. Nye, the popular Colorado Springs manager, has leased the Opera House there for the coming season. It will reopen 7th with Kersands' Minstrels as the attraction. It is said that, outside of the Denver Theatre, the Colorado Springs house is the prettiest in the State. The Conservatory of Music has started on its second year.—Milton Nobles is booked at the Academy for sometime about the middle of the month.—The Tabor is to have a new programme. J. B. Dorman outbid George Betts for that privilege. The latter will continue to publish his *Elite* as a weekly sheet, something after the style of the St. Louis *Spectator*. It will be sold on subscription only, at $2.50 a year. The new programme will be called *The Play*.—Charles A. Newton will go in advance of Brittle Silver, if the co. takes to the road, which is doubtful. Such a poor affair, even if most of the principals are professionals, cannot thrive even in the West.—From a *Tribune-Republican* special from Canon City: "Bridgewell and Cassiday have completed their alterations upon their skating-rink on Main street. They They have fitted the building up in an elegant manner for a first-class theatre and opera house. They have provided a beautiful drop-curtain and an ample stage with appropriate scenery and appliances. The building is capable of seating one thousand persons and is by all odds one of the finest opera houses in Southern Colorado."

## CALIFORNIA.

### LOS ANGELES.

Vienna Garden (Wyatt and Bradstreet, managers): This place has been open about six weeks, giving variety shows with a change of bill each week.

Club Theatre (Perry Brothers, managers): This theatre was opened 7th with a variety performance.

Arena: Barrett's Circus appeared August 26 and 27, giving two performances each day, and performed to crowded tents, and took about $25,000 out of town, the price of the tickets being one dollar.

Dot: During the Summer months the Opera House has been undergoing repairs and is much improved.

### SAN BERNARDINO.

Arena: S. H. Barrett's Circus showed here August 28. It is estimated that 8,000 people attended the afternoon and evening performances. The riding of James Robinson, Robert Stickney and Emma Lake was admirable, but beyond this it was a very ordinary circus.

Items: Theatricals have been unusually quiet this summer, but now that our hot weather is over we hope to have an attraction in the near future.—Messrs. Waters and Brinkmeyer have had the walls of the opera house retinted and frescoed and rubber matting laid in the halls.

## CONNECTICUT.

### HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The season opened 2d and 3d with Rhea, in A Dangerous Game and The Power of Love. In neither of these plays does she have the same opportunity to display her talents as in others of her repertoire. The support was of the best, and included Messrs. J. T. Sullivan, A. H. Forrest and the Washington society belle, Julia Wheeler The engagement was played under the auspices of a Hartford gentleman, who worked up the local part of it finely, as the receipts attested, amounting to nearly $1,700. The stage settings were very elaborate. Kiralfy Brothers' Around the World, 10th, 11th, 12th.

American Theatre; The regular season begins with Morosco and Gardner's co., who are booked week of 7th. During the Summer the house has been thoroughly ouerhauled, among other improvements being the placing therein of 300 new opera-chairs.

Items: The advance work of Rhea, which has been conducted by J. B. Dillon, has not proved satisfactory, and the position was offered to Samuel Alexander, the successful manager of Kate Claxton, who is summering at his home in this city. Mr. Alexander was obliged to decline, being under contract with Miss Claxton. However, at urgent solicitation, he has consented to act until the season begins with his co., and left the past week for Newport and Philadelphia.—Frank Carlysle, of this city, will play leading parts with Lotta this season. Mr. Carlysle is making rapid advances in the profession.—Manager Williams, of the American Theatre, received a dispatch last Saturday announcing the death of his mother, which occurred on that day in New Haven.

### NEW HAVEN.

The Seabrooke Comedy co., in N. C. Goodwin's Hobbies, under the management of Owen Ferree, opened its season at Carll's Opera House. Large and well pleased house. The play and co. a big success. Mr. Seabrooke and Bertha Fiebach in imitations, and Miss Conalline in her songs, were very successful.

### BRIDGEPORT.

The theatrical season was opened at the Howe's Opera House Tuesday, 1st, by Manager Morrisey, with A Dangerous Game. Helene was charmingly depicted by Mlle. Rhea. There is room in the part for much versatility, and Mlle. Rhea's admirable manner of portraying it left but little to be desired. The lady possesses a remarkable stage presence, which, united with a magnificent form and classic beauty of face, lend a charm and fascination which no rival can put aside. The support was good.

### WATERBURY.

Opera House (Jean Jacques, manager): Crossen's Banker's Daughter co. appeared to good business, 2d, The co. is an excellent one, J. F. Crossen, Harry Linson, Ida Lewis and Marion A. Earle being particularly good. The house was packed to see Mr. and Mrs. G. S. Knight and their fine support in Over the Garden Wall 5th. Mr. Knight and his talented wife, together with George Monroe as the prize domestic, kept the large audience in continuous laughter until the fall of the curtain. The co. was conveyed to Meriden in carriages to enable them to catch the train for Boston.

### MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A night of laughter and applause 3d, when Mr. and Mrs. George S. Knight presented to a large audience, Over the Garden Wall. The support was excellent. Mr. Knight as Snitz and George W. Monroe as Our Bridget kept the audience in a roar of laughter from the rise till the fall of the curtain. Mrs. Knight as Helen Wrangle was well received. Pat Rooney and his New York comb. gave their very amusing entertainment 4th, and were loudly applauded. Top-heavy house.

### BRIDGEPORT.

Hawes Opera House: Mr. and Mrs. George S. Knight and co. were greeted by a large and appreciative audience, 2d, in Over the Garden Wall. There is plenty of fun in the skit.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Romany Rye opens the regular season, to be followed, next week, by Ada Gray. Many leading attractions have been booked.

Ford's Opera House (John T. Ford, manager): The Mikado is promised this week, in fine style. No further announcements.

Herzog's Opera House: This place has been greatly improved, stage enlarged, and furnished with new curtain and scenery, four private boxes and a new system of steam heating added. Katherine Rogers will open the season in Claire and the Forge Master. Next week, Hoop of Gold.

Items: The Leonzo Brothers are at the Dime Museum. Mrs. Nellie McCartee, engaged with McCaull's Opera co., is at home for a few days, after several weeks' "outing," looking fresh and bright. She will be greatly missed in Washington, where her lovely voice and charming manners have won her many friends. Harry Adams and his wife, of this city, have also joined McCaull's co.

## DAKOTA.

### FARGO.

Opera House (Harry Robe, manager): McCauley and Reynolds of the Coliseum Theatre and W. M. Talbot of the Odeon Theatre were fined $100 and costs on August 26 for refusing to pay license. The Mayor has added a special license for stationing an officer at the door of each house. They are running free shows now and depend upon the bar to pay expenses.

## DELAWARE.

### WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Our season opened 3d, with the melodrama Lost, presented by the Dore Davidson comb. The play was fairly well presented, but owing to unfavorable weather the attendance was not large. Naomi Clayton, the heroine, was played by Ramie Austen, and the role of Chuff, an idiotic lad, was assumed by Dore Davidson. The acting of both Miss Austen and Mr. Davidson was good, the balance of the troupe is weak.

## GEORGIA.

### MACON.

Academy of Music (H. Horne, manager): McIntyre and Heath's Minstrels gave a most excellent performance 3d. It was the unanimous decision of the large audience that the negro business was the best ever seen here.

### SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): McIntyre and Heath's Minstrels opened our season, August 31 and 1st to big business. Good co. and well-pleased audiences. Next attraction Lizzie May Ulmer in Dad's Girl, 14th.

## ILLINOIS.

### ROCKFORD.

Opera House (C. C. Jones, manager): The season opened August 27, with Harry Lacy's Comedy co. in Satan's Diary, its first presentation, with the following cast:

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|---|---|
| Robert the Devil | Harry Lacy. |
| Marquis Lormas | J. J. Macready. |
| Baron Ra Pinier | J. P. Johnson. |
| Count Carny | Horace Miller. |
| Jean Gantier | David R. Young. |
| Valence | Willie Royston. |
| Duchess Ranquelle | Mrs. Sol. Smith |
| Marie Ranquelle | Katie Hawthorne. |
| Countess Carny | May Brookyn. |
| Mme. Le France | Alice Brown. |

The performance was in many respects simply a dress-rehearsal, and a very poor one at that. Baird's Minstrels, 29th, to a fair house. The Leech Brothers, in their banjo specialty made a hit, and are worthy of special mention.

### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): James O. Barrows played The Professor, August 27, 28 and afternoon and evening of 29th, attending medium house. The regular amusement season opens 10th, when McNish, Slavin and Johnson's Minstrels appear. Muggs' Landing follows 11th.

Arena: Forepaugh's Show exhibited to large crowds afternoon and evening of 28th.

### AURORA.

Opera House (Beaupre and Northam, managers): Harry Miner's Silver King co. opened our theatrical season, 3d. Good house; complete satisfaction in every way. The House is now under new management, Messrs. E. D. Northam and E. Beaupre being the new men. They are enterprising progressive young men, and will certainly make theatricals boom this season.

### MOLINE.

Wagner Opera House (W. F. Cram, manager): The I. W. Baird Minstrel co. gave an excellent performance, August 30, to a good-sized audience. The performances of Messrs. Leech Brothers, Nathan Carl, the trombonist and Rozelle are worthy of special mention.

### STREATOR.

Plumb Opera House (Williams and Croswell, managers); Our season will open 14th with Catherine Lewis in her new musical comedy, Gladys. The following attractions are booked for the coming season; Gus Williams, Denman Thompson, Two Johns, A Wife's Honor, Siberia, Skating Rink, Miln, White Slave, Milliken Opera co., Banker's Daughter, Zozo, Tally-Ho, and J. K. Emmet. An orchestra, composed of the best musicians in the city, is now prepared to furnish music for the season. Though small, it will take rank with the best country orchestras.

### PEORIA.

Grand (Lem. H. Wiley, manager): Formally opened 3d, 4th and 5th, by the Hollywood Opera co. in Cinderella. Good audiences. McNish, Slavin and Johnson's Minstrels, 12th.

Squibs. The Rackett Family, the new Opera House orchestra, gave a concert from the balcony of the Grand each evening before the performance of the Hollywoods. Drew very large crowds, who gave them an encore after each piece. They played Investigation, by Dan Braham, for the opening piece in the Opera House which drew forth hearty applause.—Dr. Lighthall and his paste-diamonds go to Toulon for week of 8th. He is a great fraud.—The owners of the Casino Skating Rink are trying to get permission from the Council to turn it into a stable.—Goble's Adelphi Theatre is undergoing a thorough cleaning and fixing up preparatory to its opening 15th.

## INDIANA.

### INDIANAPOLIS.

The season at the Grand was favorably opened 2d by the Slavin, McNish and Johnson team of burnt cork artists. Early in the evening the card "standing room only" was displayed, and the crowd kept on coming. To enter into details as to individual excellence would be a severe task. McNish in his orginal Silence and Fun achieved well earned applause. Nelsoni as a juggler and handler of pyramids of blocks was great. I think, though, that I have seen him elsewhere under another name. Carroll Johnson and the irrepressible Bob Slavin were prime favorites at the start, and came under the wire neck and neck.

Several things contributed to make the rendition of The Mikado by the Wilbur co. unsatisfactory. The orchestration was new. The orchestra was timid. The conductor was rattled (dislike to say that he was anything else). The stars lost heart because of the bad breaks. The later performances were much smoother. The chorus gained enough strength to bring out the concealed merit. Louise Eissing was a good Yum-Yum, and her make-up and style is to be commended. The Nanki-Poo of J. E. Conly was good. He had not lost confidence, and never does. Newborough made a fair Poo-Bah. His style, however, is always the same—whether in Mascotte, Olivette or any other opera. Louis De Lange brought himself out as a comedian of fair style in Ko-Ko, Lord High Executioner. His voice and make-up might have intended him for a double of W. H. Crane. The engagement was not a complete success.

The Davidson Bluff co. has changed the 7th, 8th and 9th to a later date. Change made on account of a better opening in Milwaukee. That will occur later. The Fayette date 10th, 11th and 12th has been changed. Barlow, Wilson and Rankin slipped in for one night, 8th. Tony Pastor for one night 16th and the Capital Prize filling 17th, 18th and 19th. Fantasma week of State Fair, 28th.

At English's a primary season opened 31st by the Hollywood Opera co. in Cinderella. The opera has not been much changed since last season, though the entire dialogue was rewritten by Mrs. Hollywood. Miss Emma Vorce did not appear. Had been called East on account of illness of her mother. William J. Mills did not join them here, as announced. A temporary engagement elsewhere prevented. The juveniles made hits but the the engagement was only a fair opening.

Following the Hollywood the Adah Richmond Burlesque troupe came, but artistically created no revolution. The thing was weak in spots, and there were a good many spots. The trio of Richmond, Frankbell and Cahill, "Read the Answer in the Stars," was well rendered. The ballet-master handed the drill excellently well. Pauline Markham week of 7th in Dolly's Luck. If she completes the week she will be in luck, but it is to be hoped that she will not play in hard luck. The Grau Opera co., in a repertoire, including The Mikado, week of 14th.

The Museum has been opened for inspection, and opened formally 7th by the John W. Ransone co. in Across the Atlantic. Among the many changes made by Sackett is the new drop painted by Bloom, and complete new sets of wings and flies. The lower floor will embrace a new theatre for the usual olio, a room for freaks and an additional room on the other street for the menagerie. By the taking in of the two rooms, about eight more exits are provided, and the ventilation improved beyond estimation. Two performances daily by combs. and eight by the olio is the plan to be followed during the season. New carpets, new chairs, gallons of paint and lots of gold-leaf, together with wall-paper (at eight dollars per bolt), have much improved the interior. Sackett lost 240 opera-chairs by a freight wreck and fire at Racine Junction. The chairs were en route from Minneapolis for the new theatre.

Ed. Guthrie will go to St. Paul to run the programmes for Sackett's Minneapolis and St. Paul houses.

Joe Gordon has joined the Professor Morris Dog Show, and starts out with it on the 9th.

Junius A. Howe (at one time an Indianapolis boy and named Brown) is press agent of the Grau co. soon to be here.

Van Amburgh is billed for the 10th. He will show at half rate.

A. B. Bennett, of the Bella Moore co.; George Curtis, Joseph Arthur, Will Kohule and wife and many others of the profession, were at home during the past week.

Mat Smith, the only advance man in the business, has been here during the week in the interest of Pauline Markham. The city is billed like a circus. (The above was written by Smith himself, and handed to me to forward. I'll concede to everything except the billing. Only a very small circus would use the paper that he has put up).

Matt Grau, the young advance agent of the Grau co., arrived 3d, unexpectedly. He came to buck the Wilbur in the Mikabo, and flooded the city with dodgers announcing that the only Mikado co. would not be here till his co. came. His dodgers, too, had a circus flavor.

John and James Russell are announced for the opening week at the Museum. They are engaged with Hallen and Hart for the season.

Local opera has held high favor recently. Laila was produced under the immediate direction of Jessie Meek, a local singer of much note.

O. Romeo Johnson is now regularly installed as press representative for the Dicksons. He was the amusement editor of the *Journal* for several years, and is a prime favorite with the profession.

The Indianapolis *News* is authority for the statement that "The Wilbur co. takes the cake and the Eissing goes with it."

While en route home from New Mexico a few days ago, John T. Dickson was almost knocked out. Some miscreant near the State line fired at the train, and the bullet crashed through the glass of the window at which he was sitting and missed him by a couple of inches.

### FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The affairs of this place are in a better condition than when I wrote my last letter. A syndicate has been formed, and it advances $10,000, pays off all indebtedness and finishes the upper story. A five years' lease has been taken on the building, and the syndicate will probably release to parties who are anxious to gain control. Bartholomew's Equine Paradox opens the season, 7th, playing a week. This will be followed by Dan Sully with his Corner Grocery and Capital Prize: Manager Simonson has booked quite a number of good attractions, and the season promises to be entertaining to the patrons and remunerative to the management.

Academy of Music (Smith and Trentman, managers): Notwithstanding Bob Smith's positive assertion that hereafter this place would never play any more attractions, the contrary proves to be the fact. He has sold the entire outfit of skating paraphernalia to an opposition rink, and given bonds to not engage in the skating-rink business for two years. The dilapidated scenery is being touched up, an inclined floor being built, and things being made to look as genteel as possible. C. B. Woodworth, formerly manager, will do the honors, while Mr. Smith is with the Hollywood comb.

Laps: Van Amburgh's Circus played to poor business, 26th. I hear they are doing very well in the smaller surrounding towns. A telegram from Commodore Foote states he and his sister have safely arrived in England.—A party named Mack is in town looking up a site to build a variety theatre—he says he means business, but as so many such buildings have been created I prefer to see work progressing on it before I place much credence in the claim.—The Thatcher Bill-Posting Co. has secured the contract for the work at the Temple. The Hollywood co. will shortly make a big jump to the Pacific Coast, where they will play most of the season.

### ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Rentfrow's Pathfinders gave excellent satisfaction to a fair house, 2d. Harry Miner's Silver King to a great house, 5th.

Arena: Pullman and Dingess' Circus gave a good show to a fair attendance, 3d.

### MADISON.

Odd Fellows Hall (Calloway and Marks, managers): Beatty and Snyder Dramatic co. opened Odd Fellows Hall, August 31, and are playing the week to crowded houses, giving excellent satisfaction. The Grand Opera is fast approaching completion. Managers Calloway and Marks have booked the Grand Opera co. for the opening week, Oct. 9. Manager Calloway has just returned from Chicago, where he has been in the interest of the new theatre. The citizens of Madison can feel proud of the new Opera House and its able managers.

### MUNCIE.

Wyser's Opera House (H. R. Wyser, manager): The season opened with Bella Moore in A Mountain Pink, to a good house. Miss Moore is highly appreciated here, as she is everywhere. Performance good throughout and the support good.

Arena: Van Amburgh's Circus, 28th; fair business; good show.

### LEBANON.

Opera House (S. L. Cason, manager): The Earle comb. opened a week's engagement, August 31. They have been greeted each evening by good houses.

### EVANSVILLE.

Opera House (T. J. Groves, manager): The season was opened at this theatre 3d. by McNish, Johnson and Slavin's Minstrels. The opening was very gratifying to the management for standing-room was not obtainable. The performance was first-class in every respect. Wilbur Opera co., 10th, 11th, 12th and 13th, in Mikado. It is Manager Groves' intention to give our theatre-goers the very best class of attractions that can be secured.

The Apollo (Harry Lawrence, manager): A Tale of Enchantment was given for week ended 5th, by J. R. Allen's co. Poor business. Performance bad.

### VALPARAISO.

Grand Opera House (George Hankinson, manager): George C. Miln and co. came August 29 in Richelieu. Fair business. Miln as the Cardinal falls short of Miln as Hamlet, only because the former character is inferior to that of the Prince of Denmark in dramatic force. Mr. Miln's support was very inferior. The Irish Dramatic co. came 2d and 3d, in the Outlaw's Daughter and Maid of Arran, to crowded houses. This co. is the finest we have had the pleasure of seeing for some time. The Tavernier Dramatic co. have their paper up for fair week, opening 14th. H. D. Laughton is the gentlemanly advance.

Academy of Music (James M. McTiil, manager): Heywood's Mastodon comb. came 2d to medium business. The show as a whole was very poor. A month's rehearsal might make them presentable.

## IOWA.

### KEOKUK.

The Keokuk Opera House will open its season 5th with Baird's Minstrels. At Gibbons' Opera House, one week, beginning 7th, Yank Newell's Madison Square co. in a round of pirated plays at panic prices.

The outlook for the season is very promising. I understand that several very fine attractions are booked at both houses.

THE MIRROR is fast gaining favor here as the leading dramatic paper. It can be found on sale at all leading news depots. Professionals visiting our city can find it on file at my office, 515 Main street.

### COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Sol Smith Russell and co. appeared 3d to a large audience. Felix McKusick, the play, is very funny—one might say, hysterically laughable. Patti Rosa, 19th; George C. Miln Dramatic co., 29th.

### OSKALOOSA.

Masonic Opera House (G. H. Beecher, manager): Mortimer and Weaver's Dramatic co. last (Fair) week. Business good. Carpenter's Minstrels, 12th.

### CLINTON.

Davis' Opera House (E. M. Davis, manager): Baird's Minstrels and Bell Ringers, 1st, to good business.

### BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Our season opened 3d. Baird's Minstrels being the attraction. Audience large and willing to be pleased, but before close of performance found their patience pretty heavily taxed, being fed chiefly on chestnuts of an exceedingly musty flavor. The only features worthy of note were the musical clog by Leech Brothers and the bell-ringing led by the veteran W. H. Peak.

Grimes' Opera House: Newell's co., week of 31st, to large houses at skinny prices. The repertoire comprises Hazel Kirke, Esmeralda, Danites and other pirated dramas.

## KANSAS.

### ATCHISON.

Rice's Opera House: House filled 2d. At about thirty minutes after eight the curtain was drawn aside, and ex-Rev. George G. Miln, clad in a walking suit, stepped before the audience. In his hand he held a paper, to which he immediately called attention, saying it was signed by all the members of the co, and was an expression of their sympathy with him in the painful position in which his manager, Mr. Benton, had placed him. Mr. Miln mentioned no particulars, saying it would not be wise; but would simply state that Mr. Benton had been guilty of gross misconduct. He asked the pardon of the audience for having kept them waiting so long. Then he disappeared followed by a mingled burst of applause and hisses. The latter from Mr. Benton's clique. As this rather unusual proceeding was being discussed by the audience, one of the local newspaper reporters appeared in Box B with a lady, whom he introduced as Mrs. Benton. The lady began to explain her husband's position in the matter, and said he had by "dint of assiduity and dextrous care," as it were, made Mr. Miln a success, as the audience were well aware that he was not only a preacher, but an amatuer, etc., etc. Soon she left followed by hisses and clapping. By the bye, Mr. Benton was in the rear of the house all the time, but for some reason allowed his wife to be his spokesman and spokeswoman. Finally, at almost 9 o'clock, the curtain was rung up on Othello. Venice was represented as a woody place. A thatched cottage and distant mountain were the principal features of the scene. Mr. Bently, as Iago, was rather clownish than full of diabolical irony and invention. Mr. Miln was excellent in some scenes. The Desdemona and Emilia were both very good. The rest of the co. were simply bad.

### TOPEKA.

Grand Opera House (W. H. Rowles, Manager): Our season opened 3d with George C. Miln in Richelieu. The audience was large and refined, and seemed to appreciate most thoroughly the efforts of the star and the unusually good support with which he is surrounded.

Arena: Forepaugh's Circus, with its usual concomitants, is gorgeously and pictorially billed.

### WICHITA.

Turner's Opera House (L. M. Crawford, manager): The Arion Swiss Bell Ringers packed the house all last week, and gave good satisfaction. This was the first ten-cent show to visit our city.

## KENTUCKY.

### LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Barlow, Wilson and Rankin's Minstrels opened the season August 31 to a very large audience, which was repeated two nights following and at one matinee. During the Summer the house has been put in perfect condition, the interior decorations brightened, etc., etc. No more cosy, comfortable and complete little place of amusement can be found. The auditorium is perfect as regards convenience, comfort and acoustic properties. The stage is large, with all modern appliances, commodious dressing-rooms, large stock of scenery, electrical lighting arrangements, etc.

The Thompson Opera co. opened, 3d, for three nights of very large business with The Mikado. The amusing opera, with its bright music, sparkling fun, quaint costumes and stage setting immediately caught popular favor, and the much talked of latest from the authors of Pinafore may be called a success here. MacCollin made a hit as Ko-Ko. He has never been seen to better advantage than in that. Frederic Bryton in Jack o' Diamonds, 7th.

Harris' Museum (P. Harris, proprietor): The season opened, August 31, at the Museum also. Ethel Tucker in Tillotson's Queena for four nights, finishing the week in Leah, the Forsaken. The performances were pleasing and well placed upon the stage. Business large. Owen Fawcett in The Big Bonanza, 7th.

New Grand Theatre (J. P. Whallen, proprietor): The programme for the week of August 31 was long and full of good things. Louise Murio's burlesque of Fatinitza was a dismal failure, and was withdrawn after the first night, a good female minstrel first-part being substituted. In the olio were DeWitt Cooke, Jessie Carroll, Wills and Barron, Bessie Beach and a number of others, all contributing to a lengthy bill of more than ordinary excellence.

Items: The announcement that Barney McAuley is again on his feet, and his business in the hands of so capable a manager as C. A. Mendum is heard with pleasure here.—Charlie Goodyear did Rankin's act in The Musical Moke scene with Casey and Adams, and did it well.—Blanche Gray, of this city, late a Lyceum pupil and an elocutionist of something more than local note, goes with Barney McAuley.—Manager Macauley, with his interesting family, arrived from the East, 30th. He emphatically and convincingly states that there is nothing in the suit instituted against him during his absence by Indianapolis parties.—Messrs. Stevens and Lee, representing Lizzie Evans and Bryton's Jack o' Diamonds, were here during the week in the interest of their respective cos.—The Masonic opens, 15th, with Tony Pastor, to be followed by Flora Moore.—Hughey Dougherty was presented with a magnificent floral design Monday, August 31, by the Louisville Base Ball Club, which was present in a body. The presentation was neatly made, and Hughey, taken by surprise, responded spasmodically.—The Elks are preparing a reception for Harry Sanderson, Tony Pastor's manager. Sanderson is Grand Something or Other in the Order.—Thursday, 3d, was the thirtieth anniversary of Buck McKinney, of Macauley's, "on the door" at Louisville theatres. The generous proportions of this genial gentleman are familiar to a generation of theatre-goers. He is known and liked by everyone and can talk entertainingly of long ago.

### LEXINGTON.

Opera House (H. B. Warren, manager): Barlow, Wilson and Rankin's Minstrels to a crowded house, 4th. Their burlesque on the Wild West caught on handsomely.

Arena: Sells Brothers' Circus, 4th, afternoon and evening, to poor business.

Pick-Ups: Milt Barlow was kept busy shaking hands with the friends of his boyhood days. This place is Mr. Barlow's old home.—Mr. Clapham is soon to be released as the advance of B., W. and R.

## MAINE.

### PORTLAND.

Theatre (Charles H. Newell, treasurer): The houses that greeted the Milliken Opera co. were not large, and yet they were in keeping with the performances of this co. Madame Boniface was handled in an amateurish manner, and Niniche was but a trifle better. Madeleine Lucette was delightful, and with a good co. to support her, she could be most successful. The chorus was bad, and the stage management worse. Those festive specialty stars, Murray and Murphy, made a big hit here last season, and as a natural consequence Our Irish Visitors did a good business, 5th. Their piece affords these artists a great chance for their specialties, and it's useless to say that they improve every chance, for from beginning to end the house was convulsed with laughter and encores were continuous. This week everybody's friend, the only Dan Maguinnis, presents his new piece, Lord Tatters.

Here: The Emma Abbott Opera co., Mary Anderson, Margaret Mather and many other prominent stars are booked for this season.—Blanche Corelli had great success at the Pavilion last week, where she appeared in the Mascotte and Olivette to overflowing houses.—The Lucas Minstrels closed their season at the Greenwood, 5th.—The Big Four are at the Pavilion this week.—The Theatre looks very neat; all traces of last season's wear have been removed.

## MASSACHUSETTS.

### SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The season practically opened 2d, with Pat Rooney's Variety co. He gave a "rattling good show." Rhea, in A Dangerous Game 4th, and The Power of Love 5th. Crowded houses. She gave satisfactory performance, but it was the general verdict that she is better liked in something heavier. Supporting co. good.

### BROCKTON.

City Theatre (W. W. Cross, manager): T. P. and W. Minstrels to a large audience, 31st. The acrobatic feats of the Nelson Family have never been equalled in this city. Lester and Williams presented A Parlor Match to a crowded house 3d. Jennie Yeamans, the bright particular star of this co. made a decided hit as Innocent Kidd; notwithstanding the fact that she was ill and attended by a physician during the performance. Bennett and Moulton Opera co. 14th, and week. Kate Claxton, 22d; Howard Athenæum Star Specialty co., 26th Daly's Vacation co., 29th.

People's Theatre: This house has been renovated and opened under new management, with prices slightly advanced, ranging from fifteen to thirty-five cents. C. R. Gardner's Dramatic co., in Only a Farmer's Daughter, was the opening attraction 31st, followed later in the week by A Strange Love and the Deserted Daughter. Business through the week was good, and the co. gave satisfaction.

Personal: W. B. Cross has assumed the duties of treasurer at the City Theatre, where he will be assisted by Frank M. Buckley.

### HOLYOKE.

The "only" Pat Rooney was able to comfortably fill the house 3d. Rooney knows how to keep an audience interested. No long wait between acts, or tedious repetitions.

### WORCESTER.

Theatre (Charles Wilkinson, manager): Pat Rooney, 1st, and the Union Square co., in Banker's Daughter, 4th, 5th and matinee; did good business. The Saturday matinees have grown to be very successful. Mme. Rhea has the dates of 9th and 10th; William Scanlan, 11th, 12th; J. J. Dowling in Nobody's Claim, 15th; J. B. Polk in Mixed Pickles 18th, 19th; C. H. Clarke presents Ten Nights in a Bar Room 21st; Li Perkins' comb. 23d; Alice Harrison, in Hot Water 24th; Carrie Swain 25th, 26th and matinee.

### LYNN.

A variety co. under the rather incongruous title of The Boston Comedy co., appeared at Odd Fellows Hall during the past week to a series of poor houses.

Manager Rock, I understand, hopes to open the regular season at Music Hall next Saturday night, 12th, and I am looking forward with pleasurable anticipation to that event.

### FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Lester and Williams' Parlor Match co., with Jennie Yeamans as the star, opened our season 1st. This was the first time it had been played here and the audience was fairly good. E. L. Williams as Old Hoss is good. Jennie Yeamans' Innocent Kidd is the poorest thing she has ever done. T. P. W. Minstrels drew a packed house 3d. W. J. Scanlan 16th; Nobody's Claim 14th; Dalys' Vacation 19th.

Squibs: Ex-manager Hackett, of the Academy, and also of the Providence Opera House, is out on the road with one of the Kiralfy Brothers' attractions.—William Carroll will not take Lend Me a Dollar on the road this season as intended.—Kate Claxton opens her season here 21st, for the second time in three [illegible] R. Burrell and E. B. Mosher will have charge [illegible] ticket offices as usual this season, E. A. [illegible] door-keeper, Frank Marble, head usher; William [illegible] worth, floor manager, and John Dunn, officer.—[illegible] which have appeared in out-of-town papers stating that an epidemic of smallpox was raging here, and giving the number of cases as high as 2,000, has caused managers who held dates in the near future to telegraph, asking to cancel. There have been but three cases.

### FITCHBURG.

Opera House (F. A. Currier, manager): August [illegible] Pat Rooney's New York Star comb. gave a very good entertainment to a fair house. Floy Cowell, 14th; [illegible]tell's Mrs. Partington, 21st.

### HAVERHILL.

Academy of Music (James F. West, manager): Milliken's Opera co. opened the second season of this house, 7th, to a large and well-pleased audience. Madeleine Lucette's singing and acting was much praised. The support was good. Will S. Rising made his first appearance with the co. here. He is a valuable addition. Nobody's Claim, 11th; Daly's Vacation co., 15th; Tin Soldier, 18th.

### NORTHAMPTON.

Opera House (George S. Whitbeck, manager): The season opened 5th with Ida Siddons' Burlesque co. A Brave Woman was billed for 3d, but cancelled. Manager Whitbeck has overhauled the scenery, put up new groves, and is now at work on a new drawing-room scene. He has also put in two new dressing-rooms.

### CHELSEA.

Academy of Music (James B. Field, manager): J. S. Murphy in The Kerry Gow, 5th, to a good house. Performance ditto. Dan Maguinnis in Lord Tatters, 16th.

### WALTHAM.

Music Hall (W. D. Bradstreet, manager): Charles H. Clark's Ten Nights in a Barroom co. appeared 5th to a fair house, considering a rainy night. Tin Soldier, 19th; Kate Claxton, 23d.

## MICHIGAN.

### DETROIT.

Whitney Grand Opera House (C. J. Whitney, proprietor): The Ivy Leaf is an interesting, effective and pleasing drama, and was presented for the first time on any stage on Monday night to an enormous audience. The plot is a solid one, and a criticism cannot be made otherwise than to its credit. Florence Worth, as Colleen O'Brien, is a careful student, and with her beauty and quiet behavior is a success. T. F. O'Malley acts well the part of Donovan and J. P. Sullivan, the merry Murty Kerrigan, is a character that calls forth repeated encores. The attendance throughout the week did not lessen and this argues well for the future success of this admirable drama. The mechanical effects are the finest that have ever been presented on a Detroit stage. The Ivy Leaf has the "get thar" qualities, and it will surely win the popular favor. Bluff, 10th, 11th, 12th; Lillian Russell, Oct. 1, 2, 3.

White's Grand Theatre (Charles O. White, manager): The Stranglers of Paris opened the season at this popular resort and attracted immense audiences during the entire engagement. Newton Beers is quite popular with Detroit audiences, and was given a big week's business as a souvenir to carry away. [illegible] all next week.

Squibs: Charles E. Blanchett is temporary manager of C. D. Hess' co. Manager Blanchett and his friend, Doctor Stephenson, joint owners of the Manhattan Resort across the river, are reported to have made about $2,000 apiece this Summer.—Pinafore at Brighton Beach received its final presentation Saturday, and the originators have pocketed some wealth by the scheme.—W. J. Dawson, of Detroit, is the author of the new "Maureen Mavourneen" song in the Ivy Leaf by Murty Kerrigan.—The Detroit Opera House auditorium will be lowered to the street next season. This will [illegible] the seating capacity fully 2,500.

### CHARLOTTE.

Kellogg's Opera House (C. F. and W. H. Murphy, managers): Atkinson's Peck's Bad Boy co. had a fair house August 31. Receipts $[illegible]. Co. gave good satisfaction and kept the audience in an uproar from beginning to end. Power of Money co. 12th. The managers are in search of a good opera co. to fill Fair week, 21st. No less than a dozen applications have been received from ten-cent combinations for this week, all of which have been very respectfully declined.

### BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Charles Atkinson's Peck's Bad Boy, 2d, to a fair house. Did not give the best of satisfaction.

### MANISTEE.

Scandinavian Opera House (F. J. Miller, manager): August 28, Skipped by the Light of the Moon kept a large audience in a continuous roar. The Lamont Brothers were funny, very very funny, and Charles J. [illegible] as McIntyre created his full share of the merriment, although his name did not appear in big type on the programme. There are one or two lines, however, which, if erased, would elevate the tone of the skit greatly, without detracting in the least from the fun. The house is to be frescoed this Fall. Owing to the management of the house having been transferred to a person somewhat unacquainted with the business, the bookings for the next two months have all been cancelled. The new aspirant, however, after a week's trial, was very glad to return the management to Mr. Miller, who is endeavoring to replace the cancelled dates with some good attractions.

### KALAMAZOO.

Academy of Music (Ben A. Bush, manager): [illegible] Rentfrow's Jolly Pathfinders played to fair house, [illegible]. Good performance. Master Frankie Jones deserves special mention. Tony Denier's Pantomime co. has been rehearsing here all the week. Opened in Humpty Dumpty, 5th. Very strong co. this season.

## MINNESOTA.

### ST. PAUL.

Grand Opera House (L. N. Scott, manager): Lawrence Barrett opened his season at this house week of August 31, and gave seven performances, presenting Yorick's Love, Hamlet, Francesca da Rimini, Richelieu, The Wonder, The King's Pleasure and Julius Cæsar. Mr. Barrett is an especial favorite with the St. Paul public, and one of the few favored actors that draw together the *élite* of the city. Large, fashionable and appreciative audiences greeted Mr. Barrett in his artistic and scholarly impersonations, and rendered him complimentary and enthusiastic applause. There were repeated calls before the curtain at each performance. In the roles of Richelieu, Yorick, Cassius, Hamlet and Lanciotto, Mr. Barrett is simply grand. In personal appearance he has never been in better form for acting. Mr. Barrett is not only greatly admired as a talented actor, but is highly esteemed socially as a gentleman of refinement and culture, whom it is a pleasure to meet. Too much praise cannot be accorded the leading support, Louis James and Marie Wainwright, sterling good artists, attractive and pleasing, and sustaining their several roles most admirably. They shared the honors with the star in noticeable recognition. F. C. Mosley, Charles M. Collins, B. G. Rogers, Ian Robertson, William G. Beach, J. M. Sturgeon, Oliver Doud, Charles Forrest and S. E. Springer finely sustained their several roles. Jennie Moore and Minna K. Gale also deserve mention. The costumes are rich and handsome. The stage-settings and appointments, under the able direction of Oliver Doud, were noticeably good. The engagement proved an artistic and financial success. Roland Reed in Cheek and Humbug, week of 7th.

Olympic Theatre (Edwin P. Hilton, manager): Opened the season week of August 31, with the Ideal Specialty co. The stage has been enlarged, new scenery put in and the auditorium repainted and papered—a noticeable improvement. The co. includes Fanny and Rose Kasten, Jennie Mason, Alice Evans, Millie Maretta, Thomas Galvin, Andy Adams and Billy Mason. Some of the voices and specialties were very good, and Millie Maretta's aerial act was finely done. Good performance and excellent houses throughout the week.

Market Hall: Mme. Fry and her three daughters gave a very pleasant and enjoyable concert 2d. The audience, though not large, was very appreciative. The family are talented, and the concert was an artistic success.

### MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The week has been taken by Roland Reed and his fine supporting co., appearing in Cheek and Humbug. Large audiences have been the rule, and a more appreciative and better pleased set of people I have not seen for a season. Reed, in Cheek, is well enough known to need no extended criticism, except the usual one, that the performance is creditable in every way. Of Humbug, his new play, and of the co. as they appear in it, much more can be said in the way of praise. Marsden's play is without doubt the best he has written. It is catchy, French in action, and full of hilarious humor from beginning to end. In its mixed situations it rivals Confusion and the Comedy of Errors. The points are well brought out, and are many of them fine, so much so as to require constant attention to the dialogue. Reed is in the best fitting play he has ever appeared in, unless it be his Ko-Ko success, which I did not see. His laugh is contagious, and even his smile is made more expressive than words would be in one or two places I have in mind. To be sure, there were some drawbacks to the performance as a whole, of which the principal was that the supporting co. were not up in their lines. Madge Carr, as Reed's leading lady, was in Humbug all she needed to be to make a most favorable impression. In fact, her acting was so much better in Humbug than in Cheek, where she plays Mrs. Racket very poorly, that no one would have suspected it was the same person. Mr. Mortimer has not only advertised Reed beyond any precedent, but in picking up Miss Bertie Damon, who is billed, for his soubrette, he has made a great hit. She made her debut Monday night as Nell, in Cheek.

(CONTINUED ON EIGHTH PAGE.)

# NEW YORK MIRROR

*The Organ of the Theatrical Managers and Dramatic Profession of America.*

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - SEPTEMBER 12, 1885.


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| Klaw, Marc | Warren, A. H. |
| Knight, G. S. | Yeamans, Jennie |

**** The New York Mirror has the Largest Dramatic Circulation in America.*

## A Victory.

At last the Board of Apportionment has come to a decision in the matter of the Theatrical License moneys and, despite the opposition that was raised, it is favorable to the Fund. They were visited by a Committee of Actors' Fund Trustees, who urged the claims of the institution they represented so forcibly that the Board on Monday consented to award one-half of all the money paid to the city during the year following the date when the recently enacted law went into effect to the Fund. Unfortunately it was several days after the date on which many of the license fees were paid to the city that the new License law was signed by the Governor. That money, therefore, under the old dispensation, went to the Juvenile Delinquents' Society, and the Fund can have no part of it. The appropriation, however, will amount to several thousands of dollars—sufficient to increase the scope of the good work being done by the actors' benevolent institution. When viewed as a valuable precedent it looms up as a greater victory than for in all likelihood the Fund hereafter will from year to year receive one-half of all theatrical license moneys. It now behooves the Trustees of the Fund to see that measures are taken to compel many of the third-rate resorts and places of amusement that are kept open without license to pay up or close up their doors. Every license fee that is collected from now out will be divided equally with the Actors' Fund.

## Notice.

We intend to present to our readers, with the number of THE MIRROR issued on Thursday, October 8, a souvenir supplement. The subject will be appropriate in character, and the work will be executed in several colors in the highest style of lithographic art. This supplement will be the most beautiful ever issued by a dramatic journal, and it will be sought for and preserved by professionals and playgoers alike. We are preparing to publish a large extra edition in order to meet the great demand which there will be for this number. A description of the picture is reserved until next week. The pictorial supplement will accompany each copy of the paper, and no extra charge will be made for it.

## International Copyright Again.

The *Daily Times*, of this city, calls attention to a movement that is said to be on foot to secure the passage of an international copyright law by Congress. The *Times* states that an effort is being made to interest some of our prominent managers and play-owners in the subject, and that two legal gentlemen of this city have volunteered to frame a suitable bill.

The necessity for copyright relations between this country and England, France and Germany has been felt acutely for a great many years. But probably there was never such an epidemic of litigation growing out of the absence of such a measure as has been experienced within the past few weeks, and therefore renewed agitation of the question at this time is likely to prove fruitful of tangible results.

For several years THE MIRROR has urgently advocated the passage of a bill for the protection of the rights of American purchasers of foreign plays, and *vice versa*. Indeed, this journal has been associated with every attempt to secure legislation on this point that has been made latterly. At one time we summoned together the principal dramatic authors of this country to take proper action. They met a number of times, agreed that international copyright was highly desirable, but when it came to taking practical steps toward securing the object of their gatherings, the playwrights evinced such a lack of interest and enthusiasm that the idea was finally dropped altogether.

Recognizing the impossibility of securing an international copyright law in conjunction with the book-publishers (the most influential of whom, for piratical reasons, being opposed to literary copyright between this and other nations), we secured the co-operation of Congressman English, who at the last session of the National Legislature presented a bill so drawn as to render opposition futile, providing dramatic copyright for the owners of plays in any country which would extend reciprocal protection and privileges to our authors. This bill met with no antagonism. It was referred to a committee, beyond which it has not progressed, as nobody has appeared on the scene to urge its advantages.

Congressman English's successor has consented to assist in pushing the former's bill. But he must have the support of the prominent managers and authors in order to secure its enactment. Without further complicating and retarding matters by framing and introducing another bill, valuable time may be saved by the representative men of the profession uniting, as we have on several occasions suggested, and sending a properly appointed committee to Washington at the proper time to argue the merits of the measure before the Congressional committee which has been charged with the duty of reporting on it.

The strength of union in procuring theatrical legislation was shown by the success of the Actors' Fund in obtaining the passage last Spring of the Theatrical License Bill in this State. Equal success will unquestionably reward the effort to secure international dramatic copyright if a similarly energetic line of endeavor is adopted. The trifling expense involved should not act as a deterrent, particularly when we considered the vast amount of money that under the present chaotic state of affairs has to be spent in litigation by the purchasers of foreign works that attract the eye of the thievish knaves who freely traffic in other men's brains because there is no law to prevent it.

## The Dawn of Prosperity.

The best wishers of the profession could not desire a more auspicious inauguration of the season than is now taking place. On all sides the theatres are throwing open their doors to the public, offering bills of fare that in most cases cannot fail to tempt the hungry playgoer after his long Summer fast. Good plays fill the stage, good audiences fill the auditorium and good money pours into the box-office.

This change of front, from the passive to the active, is an agreeable one to managers and actors alike. Coming after a period of almost unprecedented stagnation following a season whose like has seldom been experienced by the profession, it bids fair to renew the waning forces of the stage as well as reinvigorate the commercial side of things. It certainly gives the lie to the would-be prophets whose gloomy forebodings not long ago spread consternation and despair among the players.

In this city the outlook is all that the most hopeful can wish. The community has already manifested a disposition to bestow liberal patronage once more upon amusements, and as there is a noticeable improvement in the affairs of trade and general business, this liberality may safely be deemed durable. Out-of-town reports point to a similar promising state of things in every section. The companies that have started upon the road have thus far met, in the majority of cases, with prosperous receipts. As among the list of travelling combinations there is the usual number of worthless attractions, the speedy disbandment of a lot of them may be expected. But the indications are that all meritorious organizations will survive to carry the season to a profitable termination. The public is not a fool. It cannot be deceived by spurious performances any more than it will be duped by shoddy articles of merchandise. For amusements of genuine value, therefore, ample patronage and appreciation may be relied upon.

This dawn of another era of theatrical prosperity is a source of real gratulation. No professional, however eminent or favored with popularity, will regret the beginning of better times for all classes of the people of the stage.

## Personal.

YEAMANS.—The face pictured above is familiar to the great majority of New York theatre-goers. For many years Mrs. Annie Yeamans has created Irish and eccentric female characters in Edward Harrigan's productions. Her latest creation is Mother Crawford, a deaf old woman, in Harrigan's Old Lavender, at the New Park Theatre.

DEAN.—Jessie Dean has joined the Lizzie Evans company as leading lady.

BEERS.—Newton Beers has made a success as Jagon in The Stranglers of Paris.

MOORE.—Adelaide Moore opens her season at Richmond, Va., early in October.

DAUVRAY.—Helene Dauvray is spending a little time in the White Mountains.

FERGUSON.—W. J. Ferguson is engaged only for the run of Anselma at the Madison Square.

BOOTH.—Agnes Booth returned to the city on Monday, having ended her stay at Manchester.

MCCONNELL.—C. H. McConnell has been visiting his brother William, over in Brooklyn, within the last week.

REYNOLDS.—Victoria Reynolds has returned to this city from London. She has taken up her residence on Twenty-fourth street.

PINERO.—A. W. Pinero is on his way over. He is to look after the production of his London success, The Magistrate, at Daly's.

PRESCOTT.—On our first page this week there appears a portrait of Marie Prescott, who has made a pronounced success as Madame Courtnay, in A Moral Crime, at the Union Square Theatre.

CAMPBELL.—Bartley Campbell is said to be engaged on a play for Lawrence Barrett, which will probably be produced next season.

DAVENPORT. — Edgar L. Davenport has resigned from the Clio company, and after the 20th he will be at liberty to accept engagements.

LOTTA.—Lotta opened her season last Thursday night in Toronto. An engagement of three nights and a matinee drew crowded houses.

WALDRON.—May Waldron has declined offers for this season in order to study for grand opera under the tuition of Max Maretzek.

SPEAKMAN.—Walter Speakman, so many years with Wilson Barrett, will come to this country to play a leading part in the new play, Dark Days.

SEYMOUR.—Blanche Seymour will play May Keys in Sanger's Bunch of that name. Miss Seymour is a graduate of the Buffalo School of Musical Art.

WALLACK.—Lester Wallack is at present sojourning on his farm near Richmond, Va. He was called thither by a report that the fences were being stolen.

MORRIS.—It is announced that Isabel Morris will leave the stage and enter a convent when she has earned sufficient money to meet certain responsibilities.

REYNOLDS.—During a part of the Alone in London engagement in Boston, Mr. and Mrs. Walter Reynolds have been the guests of Mrs. N. C. Goodwin.

WILDER.—Marshall P. Wilder, after a very successful stay in Europe, sailed for New York by the *City of Chester* on Tuesday to fulfill his contracts in this country.

COGHLAN.—Eily Coghlan has retired from the stage and is living quietly with her husband in Montreal, where the latter represents a large manufacturing interest.

CLARKE.—George Clarke has taken to dramatic authorship. It is a melodrama and its name is Lost in New York. Those who have read the piece speak highly of it.

BANKS.—Maude Banks, daughter of the General, who played the mad girl in Dakolar very cleverly, will, it is probable, shortly appear in a one-act play written by herself.

EVANS.—Lizzie Evans bids fair to keep up her reputation as a matinee attraction. Last week she had the largest Wednesday matinee ever drawn to the Columbus (O.) Grand Opera House.

MAEDER.—Gaspard Maeder is one of the busiest of our scenic artists. His handiwork is seen in many of the leading melodramas now on tour. He is at present doing work for the Casino.

MODJESKA.—Pending her arrival, a pretty little cottage in Stamford, Conn., is being fixed up and furnished for Mme. Modjeska. The company will rehearse at the little country resort for two weeks before the opening.

COWELL.—Sydney Cowell is back from Manchester-by-the-Sea. This clever actress has not yet made an engagement for next season. It would be an injustice to play-goers if she were permitted to be long absent from the boards.

WILD.—Mrs. John Wild (*nee* Ada Wray) presented her husband on Monday morning with a ten-pound daughter, at her home, Idlewild Farm, Sand Lake, N. Y. Mr. Wild is the proudest parent in this metropolis at the present moment.

HOWSON.—John Howson's week at the Brooklyn Theatre is likely to be well patronized. Theatre parties have been ordering orchestra seats by the wholesale. Mr. Howson is well-known in Brooklyn, and his manager, Mr. Sammis, is an old society man there.

RICKABY.—John Rickaby has arrived in the city from Michigan, where he went to hear Bronson Howard's new play for Helene Dauvray read. He comes back full of confidence in it. Instead of producing it in Detroit early in October, it will have a first representation in this city in November, or later in the season.

## Excelsior!

Among the signs of the times it is encouraging to observe how one city of our country throws out to another the signals of advancing civilization and refinement. These are diverse and yet in accord: making up, as it were, in the entirety a succession of chimes in harmony with each other. A society journal asserts, taking Newport as its point of observation, that the newest phase which fashion is assuming is that of the highest culture, which finds an echo in the comments of the acute correspondent of a Boston paper, writing from Newport.

The town, she explains, has altered the character of its entertainments. Literature and music are now added to the charms of afternoon tea. A distinguished lady in her parlors, through an Italian vista of vases and sea-wall, and verandas where silver tables hold fabulous bunches of grapes, gives her guests, by an expert elocutionist, Victor Hugo's "Napoleon Dieux;" with the accent of the Theatre Français and a striking passage from Le Maitre de Forges. Another hospitable house adds music and recitations to its afternoons; and so is society pervaded with the arts.

Nor is the drama forgotten: a skillful reader recites a part of Taylor's Philip Van Artevelde, the audience listening with close attention to carefully selected passages, including Philip's impressive soliloquy over the sleeping city.

In fact all of the principal public and social entertainments throughout the country partake more or less of the dramatic elements.

From this we augur good results to the American Theatre—intensifying the taste for good performances in that sphere, increasing the number of skilled artists and necessarily evolving a better literature for the stage.

And it is to be remarked that these social divertisements originate with the best classes and are sustained by the means and aggrandized by the elevated tone and cultured talents of the most refined, taking with them into the undertaking the accomplishments of the drawing-room and salon.

Meanwhile there is enough left in the hands of the regular professionals and their allies, the managers and playwrights.

They cannot fail to note the tendency of things and to make their advantage of it in the selection of subjects, a more thoughtful treatment and imparting to the stage increased elegance and eclat in speech, manners and action.

## The Actors' Fund.

At the meeting of the Executive Committee last Thursday four applications for relief were favorably acted upon. Three of the cases were sent to the New York and one to St. Elizabeth's Hospital. Several applications were laid over until to-day (Thursday).

Paid out in relief last week, $177 60. The amount was distributed in New York, Brooklyn, Boston, Hoboken, N. J. and Montgomery, O. In addition to this there was one funeral, $45.

Mary L. Norwood was fatally burned at her residence, 34 Clinton place, on Tuesday night. She was taken to Bellevue Hospital. Mr. Baker was notified of her death, and found the body at the Morgue. The Fund will bury the remains.

Dr. Robert Taylor's quarterly report was handed in yesterday. As physician to the Fund, he has made 105 professional visits during the months of June, July and August, 102 sick members of the profession having been furnished with medicine at the expense of the Fund.

New members and annual dues paid in: Ed. H. Aiken, Will J. Mack, John C. Klein, Miss Gwynne Cushman, H. E. Chase, Charles Overton, Charles Maubury, Addie Cumming, Lizzie Ingles, Allen De Monde, Odell Williams, William H. Southard, Nellie Whitman, George R. Edeson, Viola Roseburgh, Annie Deland, Robert Dolman and Loraine Rogers.

## Letter to the Editor.

A MATRON'S MUSINGS.

SAVANNAH, Ga., Sept. 4, 1885.

*Editor New York Mirror:*

MY DEAR SIR:—A few evenings ago, a gentleman acquaintance, while spending an evening at my house, handed me one of your copies to read. I turned over the leaves carelessly, but as the young folks were all making merry I began to entertain myself reading down the list of "Personals;" as some name would strike my fancy, I would, in imagination, draw a likeness of the owner, and work out a history, until I became quite absorbed in my work. I then turned to the letter of the "Giddy Gusher," which won me completely with its witty, off-hand, graceful style. I then tried to imagine what she looked like, but the face hidden so modestly behind that fan, would not gratify me, and my fancy had to go wool-gathering again. In some way she recalls Bishop in Widow Bedott; not that there is any personal likeness, only one can see the man throughout the piece, while the woman's character is perfection. Cannot you persuade her to take that fan away just long enough for an "instantaneous photo" that you can transfer to your paper for me to look at?

Again, I see the name of Estelle Clayton. I had felt interested in her before I saw you. A friend had told me of her being blessed with a wondrous beauty united with a mind. An ugly woman would be willing to be ugly could she possess. She has my good wishes for success to crown her efforts. I cannot tell why I have dared to write to you, without it is you have recalled a long-buried past that has come to me in all its freshness, untarnished by time. I am but a quiet, domestic wife and mother, devoted to home and its duties, and have never let my correspondence go beyond family letters. And yet, to-day I feel so like the child of years ago, I want to talk to some one. I want to say something about it, and I believe you will understand me better than home-folks.

When very small, I lived in the Queen City of the West. I was made to understand, when hardly old enough to appreciate the situation, that I was a "blue-blood," and must only associate with children my mother selected, while she was a strict observer of the conventionalities of society. She was a rigid Presbyterian (not as that sect is known to-day, but as they were in the old school-days). I was taught that the Theatre was the devil's play house, full of sin and temptation, and I must never go near one, and that the children of actors were contaminated, as if the smallpox were in their midst. Eve-like, this forbidden fruit had a most fascinating attraction for me. Back of our residence, in a small house, lived the Logans. Eliza was playing with her father; Celia and Olive were half-grown girls. There seemed to me to be quite a number of children, down to a babe in the arms; but all my attempts to see the inside of that home, was in passing when the front door (which opened into the parlor) was not closed, and, of course, my curiosity was not very well satisfied. I had better luck around the corner, where lived the Kent family. Mrs. Kent was playing the role of Lize, in Mose and Lize, and every evening I would gaze at her stately form as she passed on her way to the theatre with her two little girls. I cannot tell if she were handsome or otherwise, but, in my child eyes, she was a wonderful woman. I managed to scrape an acquaintance with the little girls, and was surprised to hear them talk "just like people." They were lady-like and very communicative; told me of all the endearing ways of the mother; of her labors to support them, while their father was so cross and unkind, and that they danced every night between the acts. Oh, heavens! how I envied them, and thought how gladly would I give up my humdrum life to be as they were; but all my desires were vain. I could not even see them dance. The greatest desire of my heart was to win a smile or a caress from that noble woman. But alas! this wish, like the others, was never realized. One day I went out to play, and as I approached their house I saw, to my consternation, crape on their door-knob. My goddess was dead. After only two hours' illness death had called her home, with her work unfinished and her little ones without a protector. I could not play or feel interested in anything but that cold, frigid form, that I dared not cross the threshold to take a farewell look at. When I saw her obituary in the paper, beginning:

"The last act is finished,
The drama is o'er,
The curtain has fallen
To rise nevermore," etc.

I cried myself sick, sobbing and grieving as only a child knows how. I saved this obituary as something wonderfully lovely, and put it in my Bible for safe-keeping; but never at any time did I breathe a word of my sorrow to my good mother, feeling she could not sympathize with me.

It was otherwise with my father. He patronized the fine arts, and would have had us enjoy the good playing of that day, but out of respect to my mother he did not impart to us children any more of his opinions than was practicable. I recall when we bought a lot in Spring Grove Cemetery, and were having it arranged and laid out by the gardener. Mother discovered Mrs. Grosben (the actress) was buried near by. She was very indignant and expressed herself quite bitterly. Father tried to soften her wrath by telling her of the private life and beautiful character of the dead actress; but it was hard to reconcile her to being laid when dead so near one whose life had been spent in the house of sin (theatre). I can now remember, as I sat listening to their conversation and looking at the statue of Drama over the grove, thinking it was a likeness to the woman being discussed. I wondered how God could be so wicked to send such a sweet lady to hell, because she could do more than other people, and I distinctly recall the glance I gave my dear mother, who was so gentle and good until her faith was crossed, and the wish my heart expressed, that God could let her see she was wrong; for, young as I was, I knew she was not as God would have her. Dear woman! Like the Gusher's aunt, she has changed in many ways, and reason has been allowed to dictate where before all was dark. She is still a good member of the church, but her grandchildren are not expected to be cramped in thought as their mother was. Years have flown since those childhood days. I seemed to lose sight of the stage after the death of my "star." I passed from girlhood into womanhood; then, taking the marriage vows, my life became entirely domestic, and, with a husband and seven children around me, those early days were entirely forgotten, until you have refreshed me with a sweet sadness that is good for the soul. Can I thank you for what you have done, and will you accept my sincere wishes for your welfare?

ETHEL.

## The Usher.

*In Ushering*
*Mend him who can! The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Dot Boucicault writes from Australia to a friend in this city that his versatile papa has once more voluntarily bound himself in the more or less flowery chains of matrimony. The bride of this blushing bridegroom of five-and-sixty is a charming young lady, Louise Thorndyke, who accompanied the Nineteenth century Shakespeare from this country to the Antipodes as leading lady of his company. She is pretty and only twenty-three. That she is shrewd as well was shown by her obliging Dion to sign a contract before leaving 'Frisco to lead her to the altar within sixty days after date, under penalty of a forfeit for non-fulfillment. Miss Thorndyke evidently supposed that a manager's word, even in such a matter as matrimony, isn't nearly so good as his bond. Such a matter-of-fact arrangement as a marriage contract is by no means so romantic as some of the pre-marital arrangements developed in Boucicault's plays, but it showed sound sense at least. Mr. and Mrs. Boucicault will return to the United States shortly, but the hopeful, Dot, and his sister Nina will remain in Australia to prosecute a professional tour.

* * *

The *Herald* has lost one of the few really brilliant men who have been identified with it lately. On Saturday night Paul Potter, who had been doing the chief theatrical criticisms and the articles on foreign affairs, handed in his resignation. It was accepted. Other changes have been made in the staff—the inevitable result of Mr. Bennett's return from foreign lands. Potter is a bright, caustic writer, with a mind that forms a remarkable compendium of general knowledge. His dramatic articles weren't liked because they were more outspoken than *Herald* readers are capable of stomaching; nevertheless, they had a brainier quality than any reviews that have appeared in that journal for a good many years. Mr. Harley, who has been for some time a critical assistant and dramatic reporter for the *Herald*, is understood to be Mr. Potter's successor. Without desiring to reflect in the least upon the new incumbent, who is a pleasant and popular young man, I can't help thinking that Mr. Bennett, having experimented with a real dramatic critic for a year or so, has come to the conclusion that it suits the *Herald's* policy better to return to the old plan of having no critic at all. Probably the advertising columns of the paper will speedily bear out the correctness of this view.

* * *

Several friends sat about Manager Hill on Tuesday evening discussing the merits of A Moral Crime. Of the four or five people present all agreed in commending the work highly, and all agreed in suggesting as an improvement that Madame Courtnay, the heroine, instead of dying by her own hand in the last act, should live and make herself and her lover, the Count D'Albert, happy by accepting his offer of marriage.

Mr. Hill smiled one of those irresistibly good-humored smiles of his; there was a twinkle in his blue eye, and he stroked his whisker placidly. (For the embodiment of perfect human contentment, by the bye, commend me to Hill every time.) "Everybody makes the same suggestion," said he.

"Then why not take everybody's advice and have the *denouement* changed accordingly?" queried Cazauran.

"Oh, because if Madame Courtnay lived," responded the manager, "the spectators would have nothing unusual to discuss when they leave the theatre. As it is, every person on going out expresses a regret. That regret is a better advertisement than any amount of paper I could put in the windows and on the walls."

* * *

I spoke a moment ago of Manager Hill's habitually contented mien. Just now he has especially good reason for wearing it, for it is a literal fact that every one of his many theatrical enterprises is making money.

* * *

Frederick Paulding reached the city yesterday after a rather eventful journey from Dakota Territory. Paulding's father, Colonel Dodge, is in command of an army post there, and Frederick, during his vacation, has had an introduction to the exciting sports of the wild West. He has improved physically in consequence and is ready for his season's work. With his long black hair and pointed moustache, he could walk on the stage as Romeo and look the part without the aid of make up. He was interviewing Mr. Hill's costumer yesterday afternoon, trying on the splendid costumes Juliet's affinity will display in the Mather production at the Square next month.

* * *

There is a good deal of reticence maintained concerning Mr. Mackaye's version of Agnes to be produced at the Lyceum. So many changes have been made that those familiar with Miss Ethel's translation will scarcely recognize the original in it. There is no entirely original act, and the scene and characters have been localized. The company is a strong one, and with two such strongly contrasted actresses as Minnie Maddern and Selina Dolaro in the leading female parts an interesting performance may be expected.

* * *

Great credit is due Joe Books for the liberal outlay he has made on The Comedy of Errors in order to carry out Alfred Thompson's ideas. Of course a fortune has not been spent on the production—indeed, managerial boasts in this respect are never reliable—but a tidy sum has been laid out in a tasteful, not an extravagant way. Brooks says that with good business the investment will pay for itself inside of six weeks. It is the *mise-en-scene*, not Robson and Crane or their company, that must be relied upon to attract. The Comedy of Errors at the Star is not a performance—it is a panorama.

* * *

The death of Gerald Eyre in Australia, announced by cable, brings to an end a somewhat chequered career. Eyre was a young man of good family. He received a collegiate education in England and, I believe, first came to this country as an actor with Bandmann six or seven years ago. He was afterward at Wallack's, but snobbish manners and surly disposition repelled people who were willing to be his friends, and it is probable no more unpopular man socially was ever associated with that company. He had many good opportunities, but his stiffness of manner made him unsuitable to all save a few heavy parts, in which he did fairly well. His departure from this city last season was made under unpleasant circumstances, and he got into more difficulties in San Francisco.

## Nordeck's Prospects.

Frank Mayo was seen at the Westminster Hotel by a reporter yesterday. When asked what he thought of the prospects for Nordeck this season he said. "Well, I think that they are very good. I have made several alterations in the piece, which have improved it, and my company is a good one."

"How are the negotiations for its production in London progressing?"

"It is very probable that it will be done there, but not before next year."

"Do you play in it yourself?"

"Yes, as I have been asked to do so by a number of people."

"Shall you take over your own company?"

"I have hardly decided, but I think I shall—at least the principal members of it?"

## The Madison Square Season.

"The regular season of the Madison Square Theatre," said Manager A. M. Palmer to a representative of THE MIRROR the other day, "will begin on the 28th of September with Sealed Instructions, which will be cast to the full strength of the new company. The latter will comprise most of the old organization and a few new faces. It is as follows: Frederic Robinson, Herbert Kelcey, L. F. Massen, Walden Ramsay, W. J. LeMoyne, J. H. Stoddart, H. C. De Mille, Harry Hogan, Agnes Booth, Annie Russell, Maude Harrison and Lena Langdon. Then there will be additions later in the season of C. J. Phillips, Marie Greenwald and George Presbrey. The company have already begun rehearsals of the play."

"Have you decided on what will follow Sealed Instructions?"

"Yes. We shall follow it with Saints and Sinners, the play by the author of The Silver King. Last year it ran in London for 200 nights. Before the opening of the house here it will be thoroughly cleaned and fixed up, although everything that could be done in that way was completed last year."

## The Judic Season.

"Mme. Judic will arrive here about the 22d of this month," said Maurice Grau recently, when questioned regarding his star by a MIRROR representative. "The company sailed on Saturday last, and as soon as they are here rehearsals will begin. On Oct. 1 the season will open with Mlle. Nitouche, and she will play all through her repertoire in rapid rotation. All of her costumes will be new, and will be brought over by her, while those for the company, made by Landolff, of Paris, are already on their way."

"Will you have new scenery?"

"Throughout. Even the old operas will be given with new costumes and scenery, which is now being painted by Philip Goatcher, of Wallack's. The subscriptions for the twenty nights will be opened this week. Of the nine plays which Mme. Judic produces in this city, La Grande Duchesse and the operas being reserved for other engagements, seven have been written specially for her, and are her own property."

## The Coming Wallack Season.

"Whenever opportunity occurs between the present time and Oct. 26, the opening date of Wallack's Theatre," said a gentleman connected with the management of that house, "we shall refurnish the place all we possibly can. All of the gilding and painting will be touched up, and the auditorium will be made to look as bright and cheery as it can be. No new carpets or chairs or any very decided improvements will be added, for there is really no need of them. After Mr. McCaull's season, as you know, Mme. Judic comes on the 1st of next month, to be followed by the opening of the regular season with In His Power at the date I've already mentioned.

"Our company will consist for the most part of the old favorites, with the substitution of Sophie Eyre for Rose Coghlan. Regarding what steps are to be taken against the latter lady for her breach of contract, I cannot say, as the matter is being kept in abeyance. Then we shall have Kyrle Bellew, William Elton, Mme Ponisi, Annie Robe, Helen Russell, John Gilbert, Harry Edwards, Daniel Leeson, Harry Gwynette and E. C. Edwin. Although In His Power is a strong melodrama, it is unlike those that have preceded it, in that there are no sensational incidents by which great scenic display could be made. The story is a a very powerful one, and will, I think, prove a very great success. All of the costumes and scenery will, as usual with this house, be made expressly for the play. We have one or two English successes to follow In His Power, but of course we are not prepared to talk of them just now."

## Mr. Phillips' Side of It.

"Why did the dog die? So Caught On collapsed, did it?" said Mr. A. S. Phillips, holding up a MIRROR containing a short story headed 'Caught On's Collapse."

"Now let us dissect this collapse," continued Mr. Phillips. "Rather rough, isn't it?' says Mr. Miner's subordinate. Rough on whom? Rough on the badly treated company, most certainly. Here are the signatures of most of them, subscribed to what I say in this letter to the press, and from which I'll quote:

"About four months ago Mr. Miner heard me read my play Caught On, and he pronounced it one of the best he had ever come across. He became so enamored of it that he could name the business, and repeat the lines almost word for word. In fact, you might have thought he was the author. In speaking of the play he would frequently say 'It's great!' He contracted with me to correctly produce it. Did he do so? On the opening night, Monday, August 4, at Elizabeth, N. J., he sent word that he would do nothing more for us but to 'go on and fake it.' Consequently the performance was a failure. Some of the best business was unseen, owing to lack of scenic effects. I ask any author or manager how he could possibly make any piece a success, no matter how firm, if there was a total absence of properties? Why should Mr. Miner want to close the season before he saw the piece played? Caught On will shortly pe produced, and in a proper manner. The public will then be the judge of its merits."

## Refurbished Evangeline.

Cheever Goodwin, the author of the original Evangeline, is busy rewriting that burlesque in order that it may be ready to follow Adonis at the Bijou Opera House.

"It is virtually a new piece now," he said to a MIRROR representative the other day, "having had almost a complete new text put in. Whatever was good and whatever 'took' in the old representation has been kept in, but whenever the business was weak either new ideas and words have been put in or the whole thing taken out. Six or eight new musical numbers have been added to it. Everything will be new. And no wonder, either, for we have been months and months upon it.

"Several scenic artists have sent us in sketches for scenes, and DeGrimm is making designs for the costumes. The elaborate ideas to be brought out and the great scenic effects will surprise the audience. The indefiniteness of producing it has given us every possible chance of adding and altering and inventing. So it is not as if we had to put it on at a certain time. All of the old parts in the burlesque have been retained, and about half-a-dozen new ones added. Leaving out the principals, there will be about 100 people employed, and our staff of twenty-five ladies in the costuming department have been busy for the past six weeks in getting the dresses ready. Fay Templeton and Irene Verona have been engaged. James S. Maffit will take his original part of the Lone Fisherman, and I believe that negotiations are going on with John A. Mackay for the part of Le Blanc. There will be six weeks of rehearsals before the play is put on."

## Cupid in a Box.

The announcement, coming to us from the West, that a Cincinnati girl gave her best beau the mitten because he used a type-writer when he wrote love-letters to her, has a good deal more in it than appears on the surface. It suggests conclusions affecting all the written productions of the day, involving certain movements and indications of human nature as between the use of an agent so mechanical as a writing-machine and the flexibility of the free pen.

There is no doubt that work proceeding from the type-writer would partake more or less of the rigidity and insensibility of the machine; whereas, in its flexibility and sway, the pen would show the agitation and impulses of the living hand. We go a step further, and assert that the substitution of the steel-pen for the gray goose quill has had a hardening effect upon the literature of our day.

The one gives out in the results upon the page its metallic qualities; the other vibrates and darts along the line with the life and ease of the bird from which the pinion is derived.

The great classics of our languages have, we believe, been indited by the quill, affording, as it does, an ally which responds to the versatile emotions, the ready wit and the graceful elegance of genius. From all of which one can understand that the last instrumentality to be employed in addressing an impressionable maiden is the type-writer.

What does she see when she casts her eye upon the page! A stolid array of pointed words in formal lines, a dead monotony, untouched by the fire of affection and conveying none of the fluctuations of passion and the pleasing caprices of the loving heart. She is in fact in the hands of a job printer instead of the warm and caressing arms of Romeo or Leander. Life spreads out on such occasions in a dead waste of arid sand, instead of undulating with the billowy sea and the wind-blown meadows. It is to a shop of trade like precision the young sweetheart has been introduced, and not to the realm of nature with its rippling waters and waving boughs.

A wise daughter of Eros was that Western girl who rejected the hard-hearted type-writer as an amatory messenger.

## The Paris Theatrical Season.

PARIS, August 25, 1884.

The reopening of the Gymnase to-night with the eternal Maitre de Forges reminds me that it is the time of the year when people begin to ask: "What's to be done at the theatre next season?" Although the Gymnase reopens after a two months' holiday, it must not be supposed that the Fall and Winter season has begun in good earnest. The real season dates from the middle of September, for it is not until then that all the houses which close during the summer reopen their doors. Nevertheless this is the time when managers are telling what they are "going to do" in the next six months, and a summary of their promises may not be without interest. Parisian managers, like all others, generally lay out a much bigger programme than they can fulfil, and they often mention pieces that they have "received" as being on the list of those they intend to produce. So do not be surprised if at the end of the next season you should recall to mind one or more promises in the following programme that have not been faithfully carried out.

Beginning with the Francais, which is our leading play-house, the prospect for an interesting season is good if the illness of M Perrin, the administrator, does not cause any modification in the plans. M. Perrin has now been absent from the theatre for three months, during which time matters have run along most any way. It was the Summer season, they said, and anything in the way of a bill would do. At one time it was thought M. Perrin would never be able to return, and several gentlemen who want his place were actively intriguing to get it. A sudden change for the better has made it almost certain that M. Perrin will resume his duties at the end of another month, and during his convalescence he has elaborated his plans for the Winter. The first novelty, if it can be so called, will be a revival, next month, of Casimir Delavigne's Don Juan of Austria, which dates from 1835. This piece was formerly played in four acts, but it will now be given in five, according to the original text. The first new piece on the list is Antoine Rigand, a drama by M. Raymond Deslandes, manager of the Vaudeville. By one of the rules of the Dramatic Authors' Society, no manager can play one of his own pieces at a theatre where he is an active manager; hence the appearance of this piece at the Francais. Next we are promised M. Octave Feuillet's new piece, Chamillac, with the elder Coquelin in the principal role; M. Gondinet's Parisian, M. Jean Richepin's Vieillasse de Scapin, M. Morand's Heritiere, Theodore de Banville's Socrate and a new comedy by M. Edouard Pailleron. M. Paul Meurice's adaptation of Hamlet and M. Emile Angier's Effrontes are among the revivals. It is not yet decided in what piece M. Marais will make his debut, but it will probably be in the Misanthrope. Albert Lambert, Jr., formerly of the Odeon, and M. Langier, a graduate, this year, of the Conservatoire, are also to appear before long. M. Delaunay seems decided to retire from the stage after the present year and to devote himself wholly to teaching. Mme. Jonassin is another member of the company who talks of leaving the theatre, and soon the now celebrated company will be a thing of the past. Thus far the young recruits give no indication of equalling their elders.

At the Odeon, which is called the second Français, M. Porel, the manager, intends to make one of the principal novelties the revival of Jules Lacroix's translation of Shakespeare's Midsummer Night's Dream, with Mendelssohn's music. The success of Daudet's Arlesienne, with Bizet's music, last season, has prompted M. Porel to continue these semi-musical productions. A revival of Macbeth, with Mlle. Rousseil as Lady Macbeth, will come early in the season, and then will be produced a new piece, Conte d'Aveil, adapted from Shakespeare's Twelfth Night by M. Auguste Dorchain. The other pieces promised are The Jacobites, drama in verse, by François Coppée; The Imbeciles, a four-act comedy, in prose, by M. Victor Janet; The Père de Jeanne, comedy in three acts, by M. André Rabusse, a new writer; Florise, four acts, in verse, by Théodore de Banville; The Marchande de Sourire, a Japanese drama in eight tableaux, by Judith Gautier; Maitre Corbeau, two acts, by Messrs. Ordonneau and Raymond; Vercingétorix, drama, by M. Cottinet; Isaac Eiram, four acts, by Louis Daryl, besides a dozen pieces in one act by various authors. George Sand's Claudie, Bayard's Fils de Famille and Henry Becque's Michel Pauper, first played at the Porte Saint Martin in 1870, are the revivals mentioned as likely to be given. It will be utterly impossible for M. Porel to carry out this elaborate programme, but I give it to you as an indication of his intentions.

The Vaudeville will reopen with a revival of Clara Soleil, the great success of last season. It will be accompanied by a one-act piece called The Esperances. The first new piece will probably be Cherchez la Femmes, a comedy in three acts, by Alfred Hennequin and Emile de Najac. Afterward we shall see Paul Ferrier's dramatization of Jules Claretie's novel, The Million, and a new comedy by Victor Bernard and Paul Bilhaud, called Helene. For the close of the season Sardou has written a drama, in which Mlle. Tessandier, Mme. Pacca and M. Saint Germain will appear. Between times it is intended to give revivals of Pailleron's Age Ingrats and Theodore Barriere's Faux Bonshommes.

The Gymnase intended to reopen with a revival of Felicien Mallefille's Meres Repenties, but the illness of Mlle. Antonia Laurent has caused this piece to be delayed until a future period. The Doctresse, by Paul Ferrier, will be the first novelty, and this piece will be succeeded by The Countess Sarah, Ohnet's latest work. If this piece does not have the usual run of two or three hundred nights accorded to Ohnet's plays, there will be a chance for Albert Delpit's Solange de Croix Saint-Lue and "Gyp's" Le Suisse before the season is over. "Gyp" is the pseudonyme of the Countess Martel, whose Autour de Mariage was such a complete failure at this house in 1883.

The Porte Saint Martin will not open until October, and the first piece is not yet settled upon. It may be Adrienne Lecouvreur, Celebrated Case, or even Theodora. Mme. Bernhardt is anxious to play Marbas [illegible], but it is not certain that the Comedie Française, to whom the piece belongs, will give the necessary authorization. M. Duquesnel would like to produce a fairy piece, and perhaps he may before the season is over. He intends, at any rate, to revive Dumas' Jeunesse de Mousquetaires as soon as M. Pierre Berton's engagement at the Odeon is finished, which will be toward the close of the theatrical year.

The Ambigu will reopen with the drama of Louis XVI. and Marie Antoinette, by Messrs. Labrousse and Lalone. The new piece will be a drama by Dennery and Tarte, entitled Martyr. Another new drama promised is the Belle Limonadiere, by William Busnach and Paul Mahalin.

The two spectacle theatres, the Chatelet and the Gaiety, are counting on two big successes this Winter. At the first named house the great attraction will be Zola's Jerminal, condensed into fifteen tableaux by Busnach, and Coco-Fete, a grand fairy piece in thirty tableaux, by Paul Ferrier, M. Burani and Edmond Floury. Erckmann-Chatrian's Alsace, and perhaps Diable Boiteux, by Ferrier, Dennery, Audran and Louis Varney (there's a strong team!) may be mounted. The Gaiety will reopen with a continuation of Audran's Grand Mogul, which will be followed by a grand fairy piece by Leterrier, Mortier and Vanloo, called the Petit Poucet. If this piece, with the Grand Mogul, does not run the whole of the season, it is a question of producing a new spectacular play entitled the Freedmen, words by Chivot and Duru and music by Audran.

The Palais-Royal's opening bill will be the Petites Voisines, which was running when the house closed in June. The management counts for his principal attraction this winter a new comedy in three acts, by Goudinet. The first new piece to be produced is a comedy by Messrs. Chivot and Duru, called the Ramponneau. Fabrice Carré and Maurice Desvallieres have written a new piece, called A Duel. If You Please, and Meilhac and Gille have almost finished one that they intend for this theatre.

At the Nations, Plaisirs, drama in five acts, by M. E. Morel, and Garrick, by M. Colombier, are the only novelties announced. The manager has just received the authorization to produce Paul Foucher's Notre Dame de Paris, first played in 1850. Taillard will act the role of Claude Frolle, created by Arnault. The other revivals mentioned are the Tour de Monde, the Gamin de Paris, the Crochets du Pere Martin, and Heloise and Abelard.

The Theatre Cluny is to change its management on Jan. 1. Until then M. Maurice Simon, the present director, will give a revival of No. 115 Rue Pigalle, and present a new piece, My Uncle. M. Simon's successors, Messrs. Mark and Dirembourg, intend to revive the Cabinet Piperlin, one of the successes of the old Athenee.

The manager of the Chateau d'Eau proposes to devote the season to military drama if he can find enough successful ones, and to be prepared for all emergencies, he is to put in rehearsal several melodramas, some new and some old.

The Eden Theatre, which has never been a paying affair, is still in difficulties. M. Paul Cleves is the director who represents the stockholders, but the former manager, M. Plunkett, seems desirous of getting back the direction of the theatre. While all this pulling and hauling is going on, M. Cleves announces that he is preparing the production of Deane's ballet, Speranza, which will be the close of the season. Meanwhile Menatina is drawing fair houses.

At the Varietes the great attraction will be the reappearance of the Hanlon-Lees after an absence of six years. In 1879 their Voyage en Suisse had a successful run, and their new piece, M. Godet's Shipwreck, being of the same kind, their manager hopes to use up the greater part of the season with it. The theatre will, however, give performances of several of the vaudevilles in its repertory, and perhaps bring out some new ones. The annual review, which is a feature of the Christmas season, will of course not be omitted. Mme. Judic being no longer at this theatre; the regular company will be reinforced, if necessary, by Mme. Celine Chaumont.

The theatres devoted to operette have each a list of new pieces. At the Nouveautes, the Petit Chaperon Rouge, music by Serpette; the Princess Columbine, music by Planquette, and two vaudevilles are already announced. The Folies-Dramatiques will continue to play the Petit Mousquetaires as long as possible, and then it will produce The Fauvette of the Temple, music by Andre Messager, who furnished the score of François les Bas Bleus after the death of M. Bernicat. At the Bouffes there is a dispute over the management between M. Cantin and M. Gaspari, so it is not possible to say what will be done until the courts decide who shall be manager.

The Grand Opera is in a very bad condition financially, and its managers, Messrs. Pitt and Gailhard, hope that the new Legislature will raise the subsidy from $160,000 to $240,000. They also count on the Italian representations which are to be given three nights in the week for three months from the end of January, to help meet the heavy deficit under which they are now struggling. Massenet's Cid will be the first novelty and its production is promised for the middle of November. Gazarre, the celebrated Spanish tenor, is soon to give a certain number of representations in French, and the enthusiastic reception given to him two seasons ago at the Italiens, leads us to believe that his engagement will be a successful one for himself and for the Opera. Sardou's Patrie, arranged as a grand opera, with music by M. Paladilke, and Dumas' Dame de Montsoreau, with music by Salvayre, are the other two works announced. As one or more new ballets are always *de rigueur* each season, the managers intend to mount the Two Pigeons, by Henri Regnier and Andre Messager, and perhaps a ballet with chorus, music by Ambrose Thomas.

M. Carvalho intends to produce Lohengrin at the Opera Comique, in spite of the protest of the anti-Wagnerians. M. Lecocq, deserting the operette for the moment, has written the music for Plutus, a two-act piece by Messrs. Millaud and Jollivet, and Egmont, which the Grand Opera managers refused to mount after it had been received by their predecessor, also figures on the list of novelties. Traviata will be given in French, with Mlle. Heilbron as Violette. The Star of the North will be revived expressly for Victor Maurel, as well as Ambrose Thomas' Midsummer Night's Dream. The tenor rôle will be rewritten for M. Maurel's baritone voice. Mlle. Isaac returns from the Grand Opera to this house, and a special revival of Offenbach's Contes d'Hoffmann will be made for her.

STRASSBURG.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

and made a particularly good impression, one that would have done credit to an old-timer. She has talent and *chic*, and will make a success. Lawrence Barrett fills the whole of this (Fair) week.

Alcazar Opera House: Mr. Bean, manager of this new theatre, has had the Craig Comedy co. under engagement for the week. They have played Our Boys and Pink Dominos acceptably to poor business. But the company itself is not to blame, for it is evenly balanced and capable of giving good satisfaction.

Items: At the Market Hall house we have a Female Mastodon troupe billed for the week of the 7th.—I told you in my last that Uncle Dick Hooley had bought a fine piece of business property for a large consideration, but would not divulge the use to which it was to be put, save that it was not for a theatre. One of the Chicago papers now accuses him of an admission to the effect that he proposed to establish here an institution as a home for disabled and aged actors at a time in the near future.

DULUTH.

Grand Opera House (Munger and Markell, managers): Camilla Urso gave a violin recital, 3d, to a very fair house. The concert was by far the best from an artistic point of view that has ever been given here. The audience was very enthusiactic. Helen Potter in literary recital, 15th.

WINONA.

Philharmonic Hall (Campbell and Russell, managers): August 29, Harry Miner's Silver King co. gave a fine entertainment to a fair house. Support very good. Camilla-Urso, 14th; C. A. Gardner, 15th; Helene Potter, 28th.

RED WING.

Hyers' Colored Comedy and Opera co. August 31, 1st, 2d and 3d to light business. Co. poor. Fred. Bryton in Jack o' Diamonds.

## MISSOURI.

ST. JOSEPH.

Tootle's Opera House (F. F. Shrader, manager): Our season opened with the Devil's Auction, August 31, for one week. Business, so far (Friday), has been very large. On two occasions the seating capacity of the house was inadequate to accomodate the crowds, and on other nights the business was large. The Devil's Auction comes this year with new and beautiful scenery and costumes. The ballet is shapely, young, and fair to look upon. The premiere, Ada Laurent, is a fine dancer, and in her monologue, "Foreign Fancies," does some changes that are truly remarkable for their rapidity. To my mind, J. B. Dyllyn fails to make as much out of the part of Toby as Maffit, even with it as a speaking part and all of his introduced gags. Mr. Dyllyn has a fine baritone voice, and nightly was the recipient of several encores for his admirable singing. Louise Sylvester, 18th and 19th; Professor Morris' Equine and Canine Paradox, 23d to 26th; Lawrence Barrett, 30th. During the Summer, the house has undergone a thorough overhauling. The interior has been repainted. A large amount of new and beautiful scenery has been added, and the walls and ceiling elegantly redecorated. The house now presents a fine appearance. Manager Shrader has entire charge of the bookings, and will have none but the best cos. He will take care not to have attractions too close together. I have been favored with a look at the bookings, and the very best cos. that travel will be presented.

JOPLIN.

Standard Theatre: Still doing good business. Emmett and Sydell, Dutch sketch; Sam Bruce, aged negro delineator, and May West, serio-comic, opened 7th with the stock co.

Sparks: Manager Webster of the Joplin Opera House, is having a new stage, new scenery and opera-chairs.

SPRINGFELD.

Mansfield Opera House, (William Shipley, manager): Max Thomas' Opera co. opened our season, 31st and Sept. 1 with Olivette, Pinafore and Chimes of Normandy. These standard operas were rendered in a fair manner to very good business, considering the inclemency of the weather. The chorus is small and quite weak at times, but has the material and will certainly improve with practice. Della Fox, the prima donna, is a charming little soubrette, a hard worker, and is, I understand, quite young. She has beauty and a good voice, and is worthy of a better support than Mr. Thomas has given her. Pythian Dramatic co., 18th and 19th. In Damon and Pythias, and Ingomar.

## NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): This house opened the season, 7th, with A Brave Woman. The piece was well mounted and excellently acted. The stars, Sara von Leer and James M. Hardie, were heartily received by a very large audience. A Brave Woman, the plot of which has already been published in THE MIRROR, evidently pleased, judging by the vociferous applause. The Ivie Everleigh of Mr. Hardie was a very forcible representation, and was ably seconded by the Ward Cree of Hal Clarendon, who received the compliment of a hiss from the over-enthusiastic lovers of virtue in the gallery. George D. Fawcett's Sandie Oram probably required a stretch of the imagination, but was necessary to enliven an otherwise serious play. L. Wagenhals' Archie Turvey was fair; but might be improved on. The impersonation of the jealous, loving wife by Miss Von Leer received merited approbation, and the tears of the ladies and the handclappings of the gentlemen must certainly have gratified the little lady. Helen Mowatt and Agnes Wynne were also well-fitted to their parts; the dresses worn by the latter lady being very handsome. The other characters were well sustained. The scenery, especially the storm, was very fine. The co. repeats 8th and 9th and will be followed by Boniface's co. in Streets of New York rest of week.

Item: Several improvements have been made in the Academy during the Summer. The scenery has been repainted, the dressing-rooms painted and refurnished; new matting and carpets have been laid in the foyer; the orchestra chairs have had the unsightly numbers removed from their backs, and on the whole the house presents a neat and clean appearance. The staff, headed by Harry M. Hyams, is about the same as last season; with the exception of a new master machinist, Frank Pruyn. Max Hirsch's smiling countenance still ornaments the box-office, while Harry Crawford adds dignity to the gate. Chief Usher Lynch looked very radiant and botanical as he kept a sharp lookout for the comfort of the audience. The music, under the direction of Prof. Wagner, was very fine, the selections being well chosen. Manager Henderson occupied a box, and the look of complacency with which he viewed the large and appreciative audience on the opening night indicated a satisfaction in the prospects of the coming season. The fact of there being only one theatre in the city will probably tend to keep the Academy well filled every evening.

NEWARK.

Grand Opera House (Leonard Gray, manager): James Wallick and his Bandit King co. drew a splendid house for the opening night of the season last week. The co. is a good one and the scenery realistic and truthful. Business increased on Tuesday and Wednesday. On Thursday, Friday and Saturday Ezra F. Kendall produced his Pair of Kids, and he managed to draw big audiences on each occasion. The piece provoked roars of laughter, and it is likely to prove very profitable during its Winter tour This week, Frank Chanfrau in Kit.

Newark Opera House (Fred. Waldmann, manager): Charles de Kress played in The Streets of London with a very poor co. to very poor business last week. The comb. came to grief on Saturday, and the actors and actresses got out of town only with the assistance of Fred. Waldmann. This week, S. K. Chester and the Standard Dramatic co. appear in Romeo and Juliet, Ingomar, The Marble Heart, Damon and Pythias and Monte Cristo.

Summer Pavilion: Farrer and Healey in A Box of Cash, which is a copy of Dan Sully's Corner Grocery, played the week out to fair business. The co. was not a strong one. This week the Four Comets, with Keating and Sands and a variety co., with a burlesque on The Mikado, will fill the bill.

ORANGE.

Music Hall (G. P. Kingsley, manager): Our season opened 7th with Arthur Rehan's co. in A Night Off, to a very large and fashionable audience.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Our regular season opened 1st with Two Johns. Good houses Tuesday and Wednesday.

TRENTON.

Taylor Opera House (John Taylor, manager): A very large audience was present 5th at the presentation of Flora Moore's new musical comedy, Drummer in Petticoats. The play is very funny and was highly enjoyed. John Howson, 12th; H. Chanfrau in Kit, 14th; Alice Harrison, 19th: Corinne Opera co., 21st, week.

## NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): The regular season opened Monday night of this week with Baker and Farron in their new play, A Soap Bubble.

Museum (Jacobs and Proctor, managers): The Romany Rye was put on in fair style last week, and was played to very large business. This week The Tourists.

Central Theatre (Peter Curley, manager): Constantine and Lansing's Specially co. played to good business last week, and gave a laughable entertainment. Miss Siddons' Mastodons this week

BUFFALO.

Academy of Music (Meech Brothers, managers): The season was opened August 31 by Annie Pixley in a new piece, Eily. It does not promise to be the favorite that Mliss was. The star has not thoroughly mastered the Irish brogue yet. At intervals she dropped it. Mliss was put on the last two nights of the week. The audiences were fairly large.

Court Street Theatre (J. M. Hill, manager): A Moral Crime was the inaugural at this house week of 31st. Good-sized and increasing audiences attended every performance. Joseph Haworth was unfortunately threatened with an attack of pneumonia Friday. His part, Count D'Albert, was filled at the last moment by Henry E. Walton, who read the lines creditably under the circumstances. Mr. Williams, the manager, took Walton's part, M. DeClairs. Sydney Rosenfeld gives us our first view of The Mikado. The co., which includes Ida Mulle as Yum-Yum, James G. Peakes as Poo-Bah, Harry Mills as Ko-Ko, and Augusta Roche as Katisha, opened 7th and remains the week. W. E. Sheridan, 14th.

Adelphi (T. E. Snelbaker, manager): Opened 7th, Alice Oates and a good olio co. being the attraction. Prices are a slight percentage below those of last season—thirty-five and twenty-five cents down stairs, and ten cents in the gallery.

Bunnell's Museum: The Tourists week of 31st to very large audiences. Alice Walton's Comedy co. week of 7th.

HARLEM.

Mount Morris Theatre (William E. Howard, manager): Emma Hendricks began a week's engagement, Monday night, appearing as Rosalie in Only a Miner's Daughter. She made a decided success as the heroine. Harry Clifton, as the miner, played his part with feeling and expression. Robert Germane, as the villain, and J. F. Watson, the colored genius, did themselves justice. Harriet Armstrong, as Bess Carter, and indeed the entire co., were painstaking and earnest.

Item: During the Summer the Mount Morris Theatre has been renovated and beautified and upholstered generally. New boxes have been added. The walls have been papered with much taste, and the general effect of the redecorations are most pleasing. The scenery is all new and is displayed to good effect.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): The Helene Adell co. appeared to splendid advantage in Moths and A Night in Rome, during last week, and drew large audiences. Moths was presented for the first time in this city and was well received. A Night in Rome was recognized as an old favorite in Genevieve Ward's Forget-Me-Not, Helene Adell, Sara Lescelles, Marie Brainard, O. W. Eagle and S. S. Simpson, of the support, appeared to the best advantage. Douglass White's In the Ranks is the attraction for the current week, to be followed by Mattie Vickers, in The Alarm Clock 14th and Mestayer's Tourists, 21st.

Of Note: The Grand Central Theatre, under the management of Peter Curley, opens season present week with Constantine and Lansing's Burlesque co.—George H. Jackson, the live business manager of In the Ranks co., was in town during the past week and boomed his attractions in a praiseworthy manner.—Edward Sheridan, manager of the Called Back co., arrived from the West Saturday. He says that his time is filling rapidly and that his co is nearly completed.—The following is the disposition of Trojan talent for the coming season: James Lewis will remain as principle comedian at Daly's Theatre, New York; Bessie Cameron will be a member of John Howson's Comedy co., Charles Mortimer will play with Edward Sheridan's Called Back co.; James B. Kaye will be in the support of Signor Salvini; John Wild remains at Harrigan's Park Theatre, New York; Jean Clara Walters is a member of McKee Rankin's California co.; Myra Goodwin and George Richards will continue starring in Sis; Will Benedict will go in advance of Hewett's Musettes; H. K. Barlow has not secured an engagement as yet, and Evona Gaintz will star as Louise in G. M. Lewis' Two Orphans' co.—Joseph Chenet, the new resident manager of Jacobs and Proctor, is winning many friends for his courteous and gentlemanly treatment of the patrons of the Griswold.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): In the Ranks drew large audiences last week. The play was staged in fine style, and the lines interpreted by a good company headed by that painstaking actor Harry S. Duffield. The excellent work of W. H. Stuart, as Gideon Blake, is to be commended. Josie Batchelder's Ruth Herrick is deserving of great praise. This week Mattie Vickers' Alarm Clock co.

BATH.

Casino (Cashults, manager): This beautiful new theatre was opened 4th with the Private Secretary by the McDowell Comedy co. Though the weather was rainy the house was crowded to its utmost capacity. The Private Secretary was splendidly played, and kept the audience in a roar of laughter. E. A. McDowell as Douglas, J. O. Le Brasse as Cattermole, Tom Joyce as Marsland were equally good, while Jeff Sangelis as Spaulding made a hit. The ladies were attractive, wore beautiful dresses and acted capitally. Fannie Reeves is a favorite in Bath, and was cordially received. Her performance gave great satisfaction, as did also that of Addie Arthur, who played Eva Florency. D'Angelis was good as Miss Ashford. The McDowell co. repeated their success of Friday evening in their new play Wedding Bells Saturday night. Another large house. The play is of absorbing interest and withal mirth-provoking. It has new songs, dances and catchy music, with elegant costumes. Miss Reeves was particularly fine. Emily Denin did Sophie Glover well, and Addie Arthur attracted universal attention as Gladys Anstruther. She was particularly striking as the Bartholdi Statue of Liberty. E. A. McDowell played Jack Bromley finely. Jeff D'Angelis, as Charlie Jenks, was full of fun. J. O. Le Brasse made a capital old man. The co. brought a car load of beautiful scenery specially for Wedding Bells. The local manager has made a return date for the Bells.

Items: George Fawcett Rowe, author of Wedding Bells, is with the McDowell co. Your correspondent spent a very pleasant evening with Mr. Rowe and Business Manager Byrnes, and is under many obligations for favors shown.—The ladies and gentlemen of the McDowell Comedy co. are very entertaining and made many friends during their stay here.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Will open 9th and 10th with Catherine Lewis playing the musical comedy Gladys. Coming: The C. W. Couldock co. presents The Willow Copse, 11th, 12th.

OSWEGO.

Academy of Music (John R. Pierce, manager) The Forresters began a week engagement 7th. Sara von Leer and J. M. Hardie appear 17th, in A Brave Woman, and James O'Neill in Monte Cristo, 22d.

CORTLAND.

Cortland Opera House (Warner Rook, manager): McDowell's co., in The Private Secretary, 2d, and Wedding Bells 3d, to good and enthusiastic audiences. The Wedding Bells especially made a good hit. This, I am informed, is a new play, being its second production. The co. consisted of nothing but first-class artists.

SARATOGA SPRINGS.

T. P. W. Minstrels. Pat Rooney and Tony Pastor have all been here lately, and have sustained the high reputation they have won. Arthur Rehan's 7-20-8 co. gave an exceptionally good house last week, and returns on Wednesday next, 9th, in A Night Off, on which occasion the Baroness De Rotchkoff makes her initial bow to a Saratoga audience. The co., in 7-20-8, deserves nothing but the highest praise, and I am glad to accord it to them. The Alarm Clock, a musical comedy with little plot, pleased two successive audiences 2d and 3d. The efforts of Mattie Vickers, Bobby Newcomb, and Rogers and Ryan to entertain were successful, and owing to them the piece will be a "go." Mr. Foster, the manager, made many friends here and is a pleasant, genial fellow. Nick Roberts ran up to attend the opening performances.

Hill and Connors have assumed the management of Putnam Music Hall, now the Bijou Opera House, and I commend them to the attention of managers

Arthur Rehan was inclined, while here, to criticise your correspondent's criticisms, but afterward extended the courtesies of his co. to your representative.

Frank Drew is reported to be writing a three-act comedy for Mattie Vickers. I hope it will be a "go."

As the dramatic season seems to have fairly begun, you may expect weekly letters in the future.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Duprez and Benedict's Minstrels gave a fair performance before a half filled house 4th. Nothing announced.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Cora Van Tassel Dramatic co., August 31, week, at panic prices. Crowded houses. Two Johns Comedy co., 10th; Draper's Comedy co., 14th, week; panic prices.

LOCKPORT.

Hodge Opera House (John Hodge, proprietor): Baker and Farron opened our season 3d, in their new play, A Soap Bubble, to splendid business. The play is a farce-comedy in three acts, from the pen of Montgomery Phister, with a very light plot and lots of dancing and sparkling music. Messrs. Baker and Farron kept the house in good humor from rise to fall of curtain; Gracie Emmet, as Lala Dodge, did some fine singing, and her impersonating an old Irish woman was well received; E. H. Mack, as Captain Dismal, the man with the voice, sang a fine base solo in the last act. Support good.

## NORTH CAROLINA.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): The season opened with McIntyre and Heath's Minstrels, August 27, to a packed house. The performance was very satisfactory. S. B. McIlreth and his Standard Dramatic co. held the boards week of 31st, doing a rousing good business at twenty-five cents. Enjoyable performances. Alice Irving and Nina Ritchie are promising young actresses with the Standard co.

## OHIO.

COLUMBUS.

Comstock Opera House (Millers and Okey, managers): Gus Williams in his new play, Oh! What a Night, did a good week's business. It is by far the best play he has had as yet, and the co. is very clever. Anita Harris, Emma C. Claville, DeLoss King and C. E. Lothian all have good parts and make the most of them. Tony Pastor, 18th.

Grand Opera House (Millers and Okey, managers): Lizzie Evans did a great business all week, the Wednesday matinee being the biggest ever in the house. Her new plays, Florette and The Culprit Fay, are bright little comedies and nicely acted. This week, Bennett Matlack co. in Celebrated Case, Hamlet, Romeo and Juliet and Lady of Lyons. Next, Little Nuggets.

Tips: Harry Smart did the advance work for the Thompson Opera co.—John H. Robb wears a new hat that he won from Treasurer Miller on the week's business.—George Little goes to Providence to take his old position as advance agent of Jennie Calef.—Lydia Yeamans, F. J. Titus and J. C. Klein are here for Our Goblins rehearsals. Marlande Clarke and Arthur and Jennie Dun will be here this week.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Atkinson's Comedy co. in Peck's Bad Boy, 4th and 5th. Co. good. Houses very slim. Regular season opened 7th, when W. H. Power's co. presented The Ivy Leaf.

People's Theatre: After a thorough remodelling and overhauling the doors of this popular place of amusement were again thrown open to the public, 3d, when Bock's Power of Money began a three nights' engagement. Standing-room only was the rule.

CHILLICOTHE.

Masonic Opera House (B. W. Orr. manager): The regular season opened 2d, with the Adah Richmond Burlesque co. Good business. The Fairy Extravaganza entitled The Sleeping Beauty was the bill, and made a great hit. Miss Richmond, William B. Cahill, Gustave Frankel and Ed. H. Van Vechten in the leading roles at once won favor. The chorus is handsomely costumed and well drilled, and their marches and manœuvres drew forth rounds of applause.

Tips: Frederick S. Mordaunt, manager of the Adah Richmond Burlesque co. arrived from St. Louis a day in advance of his co., and while here made many friends. The Wilbur Opera co. in The Mikado is booked at Clough's Opera House for 17th.

LANCASTER.

Chestnut Street Opera House (Henry Weltermier, manager): This cosy little country theatre, which has been closed since May 1, opened 4th in Muggs' Landing to fair business. Most of the attractions for this season are already booked, and the only regret is that many of them are repetitions of last year's bookings. Mr. Weltermier, though quite a novice in the business, is rapidly learning the intricacies of theatrical management, and in due time will give perfect satisfaction.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Although a stormy night, a good-sized audience attended the opening at this house by Muggs' Landing co. August 31. Frances Bishop, as little Muggs, was well received. Alf McDowell, as Land Agent Beck, and R. L. Scott as Soger Judson, received vociferous approbation. Miss Bishop's "Read the Answer in the Stars," caught on nicely. Greed for Money, 18th.

Items: Bushman's Star Specialty co. cancelled for later date.—Prof. E. C. Jackson, musical director at the Woodward, resigned 1st to accept a better position at Music Hall, Newark, O.—Wilbur's Mikado co. wants a date here—also the Opera House as a guarantee.

ZANESVILLE.

Opera House (John Hoge, manager): Frances Bishop and Alfred McDowell presented Muggs' Landing 2d to a fair house; but it was as large an audience as the merits of the play deserved. Miss Bishop is a clever little soubrette, and would doubtless show to better advantage with better material to display her talents. She sings nicely and dances gracefully. Alfred McDowell frequently excited the risibilities of the audience. At times he is inclined to overdo his part. The trio from The Black Hussar, "Read the Answer in the Stars," was heartily encored.

Zephyrs: W. T. Dugan, advance agent for Flora Moore, tells me that present indications point to a prosperous season.—The Opera House presents a neat appearance since having undergone the usual Summer renovation. Several handsome pictures have been added to the collection in the foyer, and I venture to say there is not a prettier entrance to any theatre in the country. Prof. C. E. Gebest has reorganized his orchestra, and his music is better than ever before. The cornet solo by Thomas Kieran, Wednesday night, was a pleasing feature.

CIRCLEVILLE.

Colosseum (T. Blackstone, manager): Our season opened 4th to a packed house, in spite of hot and rainy weather, the attraction being Frances Bishop and Alf. McDowell in Muggs' Landing. The big stage and new scenery from Sosman and Landis, of Chicago, under the Edison light, which is used throughout the Colosseum, were the subject of general commendation.

SPRINGFIELD.

Grand Opera House (Fulley Trump, manager): The Mikado, by the Wilbur Opera co., at its last production on the evening of August 29 (after my letter was written), was poorly attended. The other audiences were good, as stated. Frederic Bryton and a splendid co. presented Jack o' Diamonds, 1st. Mr. Bryton is here afforded an excellent opportunity for displaying his rare dramatic powers, and he completely captivated the audience. Sydney Armstrong was highly commendable as Nellie, Diamond's wife. Some of I. J. Herndon's friends think him as clever in the role of Denver Dan as he was as Old Man Baxter in Caprice last season, and this is saying much to his credit. The audience was the smallest, we think, we ever saw, but it was quite appreciative, and frequently burst forth in vociferous applause. The co. (be it said to their credit) did not slight their work on account of the sparse attendance, but rendered it in such a manner as to receive the approbation of all present. Tony Pastor's co. 17th.

## OREGON.

PORTLAND.

New Market Theatre (I. P. Howe, manager): Seldom have such large and fashionable audiences assembled at any place of amusement in Portland as were seen at the Clara Louise Kellogg concerts, August 24, 25, 27. The singing by the different members of the co was received with enthusiastic applause, and no room seemed left for improvement.

Casino: Manager Gross can well feel proud of his benefit, August 29, the house being filled to repletion. The Wallack co. gave Esmeralda and part of Diplomacy in good style.

## PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Very fair-sized audiences greeted Frederick Warde last week. Virginius, Richard III., Richelieu and Damon and Pythias constituted the repertoire. Mr. Warde's performances in the main were satisfactory, but, with the exception of Mittens Willett, Henry Aveling and Charles W. Sutton, the co. was actually bad. The World, 7th; Lizzie Evans, 14th; Parlor Match, 21st.

Library Hall (Fred. A. Parke, manager): Reopens 14th with Dore Davidson's Lost. C. W. Couldock, 21st.

Academy (H. W. Williams, manager): Regular Fall and Winter season opened 7th with Lillie Hall's Burlesque co. Girard Geyer's European Specialty co., 14th; Tony Pastor, 21st.

Harris' Museum (P. Harris, manager): Richardson's Dramatic co. last week to large business. The Bad Boy and Our Bachelors were given fairly well. Draper's Uncle Tom's Cabin, 7th; Ethel Tucker in Queena, 14th; Tannehill's Fun on the Bristol, 21st.

Items: Chalet's Museum will be ready for business 28th.—Manager Williams lit up the Academy evening of 5th for inspection by members of the press. The house presents a very neat appearance. Harry M. Clark, business manager of the Fun on the Bristol party, was in town last week.—Peter Schwartz, the new leader of the Opera House orchestra, furnished some very good music last week. His selections were nightly encored. —Lizzie Hardy, of this city, joined the Fred. Warde co. here.—Alfred Joel, of The World, was in town last week.—The veteran Isaac Scott will receive the tickets at the main door at the Academy this year, as usual.—Fred. A. Barr is the new assistant treasurer at the Opera House.—Barnum's advertising car arrived in town 5th.—J. H. Fitzpatrick and wife, of this city, have cancelled with Madame Janauschek.—Joseph Fogel, who was to have gone with the Abbott Opera co. this season, has returned home.—Manager Williams has engaged the English Coulson Sisters for his travelling co.—E. W. Wolcott, ahead of the Buffalo Bill Wild West Show, is in town arranging for the appearance here of the Hon. William, 21st, 22d, 23d—Jay Rial left this city for San Francisco, 5th.

SHAMOKIN.

G. A. R. Opera House (J. H. Osher, manager): After being closed for two months, the season opened 2d with William Stafford and co. in a play called Wanted—A Divorce. Rather small audience. The Bandit King, 12th· Fun on the Bristol, 16th.

BUTLER.

Butler Opera House (I. J. McCandlass, manager): The Eugene Eberle co. opened 31st ult. and remained two nights, presenting Widow Bedott and Never Too Late to Mend. Small and disgusted audiences. Owen Fawcett's Big Bonanza, Oct. 2.

READING.

Grand Opera House (George M. Miller, manager): Hoop of Gold to a large and well pleased audience, 1st. The Bandit King did big business 4th. A Parlor Match 10th and 11th. John P. Smith's Uncle Tom's Cabin, 14th, 15th, 16th. Hazel Kirke, 17th, 18th and 19th.

Academy of Music (John D. Mishler, manager): Will be opened for the season by Edwin Thorne's Black Flag, 9th and 10th.

PITTSTOWN.

Music Hall (W. D. Evans, manager): The regular dramatic season at this house opened 4th, with Lennox's Hoop of Gold. Good business.

WILLIAMSPORT.

Academy of Music (William G. Elliott, preprietor): Annie Lewis in Little Trump 2d, to a fair sized and well pleased audience. The play is light, but the star is a charming little actress. She was greatly encored in her songs, dances and impersonations. The support is reasonably fair. Foster co. 4th, to a fair sized and very enthusiastic audience. Wanted—A Divorce was produced in excellent style, Evelyn Foster and Messrs. Stafford and Ward were vociferously encored. The support was of the best.

CORRY.

St. James Opera House (O. E. Gleason, manager): After a thorough overhauling, this place will be opened 12th, by the Two Johns co. The stage has been enlarged and fitted with new scenery throughout, and the auditorium will seat 800.

ERIE.

Opera House (Henry A. Foster, manager): Opened 7th, with Tannehill's Fun on the Bristol, for three nights and Wednesday matinee. Following comes Thompson's Dramatic co., 10th, 11th, 12th, with Saturday matinee.

Items: The gloom which hung over the Academy of Music has been dispelled, and The Hidden Cave of Arizona is to be produced this week with local talent. Dan Gallagher, Dutch comedian will also introduce his specialties.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): J. H. Wallick, in The Bandit King, to very good business. The co. is a strong one, and the star, with his trained horses, Bay Rider and Roan Charger, were well appreciated.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Hoop of Gold, 5th, to large business. The cast is a fine one, and the play very enjoyable.

EASTON.

Opera House: J. H. Wallick, in New Bandit King, 3d. Good house.

## RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Last Friday and Saturday the T. P. W. Minstrels appeared before packed houses. The regular season opens 11th, when The Banker's Daughter will be given. Rag Baby co., 17th, 18th, 19th.

Sans Souci Garden (W. E. White, manager): Corinne Merriemakers closed a fairly successful week Saturday night. Jennie Calef this week. Friday evening the ushers take a benefit.

Theatre Comique (J. D. Hopkins, manager): This week is to be devoted to a blood-and-thunder drama. N. S. Wood and co. will appear first half of the week in The Boy Detective and the rest of week in The Boy Scout, under the management of Gus Phillips.

Dime Museum: The season opened here on the 7th with a Muldoon's Picnic co.

Personal: Mr. and Mrs. W. S. Daboll leave here this week to join the Salsbury Troubadours.

## TENNESSEE.

MEMPHIS.

People's Theatre (Harry Walker, manager): All other places of amusement being closed last week, this house did a very good business with the following artists, all new: Ella Davis, Edward and Blanche Lamothe, Ophelia Starr and Williams and Bond together with the favorites Dick and Ida Cummings, Nat Blossom in the bill. This week the Rugged Jack comb. will appear.

Bad: The St. Quinten Opera co. is hopelessly stranded here. A benefit was tendered Miss St. Quinten last Sunday night, and a good house was in attendance. A very large sum it was impossible to obtain at cheap prices; but it seems the proceeds were applied toward liquidating old claims. On Thursday night a benefit was given the chorus, but did not net a great sum. The co. are very anxious to get to Springfield, Mo., but as all the personal effects and wardrobe of every member is held here under attachment for board, it is not likely they will get away unless some concerted action is taken by our citizens.—The Emma Abbott Opera co. will open the remodelled Leubries Theatre Sept. 28. This promises to be a gala night.

## UTAH.

SALT LAKE CITY.

Walker Opera House (S. F. Walker, Manager): Grace Hawthorne boomed as Only an American Girl August 28 and 29 and matinee 29th. The piece selected for the opening night was Camille, and although Miss Hawthorne plays the part excellently, her rendition suffers somewhat by comparison with some who have appeared in the role here before, notably Rhea. Still, she is a very careful actress, and created a very favorable impression with the audience as proven by numerous recalls. She does the scene of parting with Armand, aud again the little bit of acting on beholding her face in the glass, better than we ever remember seeing it done. William F. Clifton plays Armand rather stiffly in the love scene, but better in the heavier. East Lynne was put on for matinee, and price reduced to twenty-five cents to all parts of the house. The effect was to bring out a house full of elegantly-dressed ladies, who literally packed the house from pit to dome. Many who had never seen a play from anywhere except the dress-cirle were compelled to seek the region of the gods. The whole house resembled one huge bouquet of female loveliness. The house never before had such a turn out. There were sold something like 200 tickets more than the seating capacity of the house. At night Queena (new here) was presented, and all wondered why this was not put on for a leader. Certainly Miss Hawthorne has her best chance in this. In some scenes the most breathless silence prevailed, only to be broken by the vociferous applause. At the fall of the curtain on the third act the curtain had to be twice rung up to satisfy the demands. This is of course her best act, but Miss Hawthorne gets in some fine work in several places. Mr. Clifton does much better in this piece than in the others, his blind business being especially good. The support is fair, but nothing extra. Taken altogether, the engagement was an artistic and financial success.

Items: We have now under preparation by two local cos. the operas of Iolanthe and the Mikado.—Fanny Osborne, of Osborne's Oddities, is sojourning in the city, and expects to give an entertainment before leaving.

## VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Opened its reguler season this week with the Adamless Eden co., 8th and 9th, followed by Arthur Rehan's co. in Daly's success, A Night Off, 10th and 12th. The house has been thoroughly renovated, and presents a creditable appearance. W. K. Walker assumes the management, and the season promises to be a very successful one.

## VIRGINIA.

RICHMOND.

Theatre (Mme. W. T. Powell, manager): Robert L. Dunning in Tallo-Ho, 1st and 2nd, was greeted with full houses, more especially on the opening night. While Mr. Dunning possessed every essential requirement for the character which he so well portrayed, his support was only fair.

Items: The new Mozart Academy of Music will doubtless be completed at the resignated time of contract, Jan. 1. The brickwork will be finished in a week, and then the building will be turned over to those who hold contracts for interior work. New and ornamental gas lamps have been placed in front of the theatre that lends an unusual brilliancy to the immediate vicinity.

Circus: Cole's circus gave two exhibitions, 5th, attracting immense audiences.

## WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Flora Moore cancelled her engagement for 4th and 5th. Tony Pastor 19th.

Academy of Music (Charles Shay, manager): Will open Fair week, or 7th, with Rentfrow's Jolly Pathfinders, followed 14th with Peck's Bad Boy for three days, and closing the week with the Two Batchelors.

## WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Frederick Bryton presented his new play, Jack o' Diamonds, for the first time in Milwaukee, 3d, to an audience which made up in enthusiasm what it lacked in numbers, although it was by no means small. Mr. Bryton was supported by an excellent co., and was several times called before the curtain. The plot dwells upon the home life of a gambler, and the troubles arising from too much confidence in a false friend, and the slights offered his wife by her former friends and associates. In spite of several interesting scenes and bits of excellent acting, the play is tiresome, and the pruning knife could be used to advantage. Jack's declaration of love in the first act, his quarrel with his wife in the second, and the two meetings in the third and fourth acts were very well rendered, and brought tears to many eyes in the audience. M. B. Curtis, week of 7th, followed by Gus Williams, 13th.

New Academy (Jacob Litt, manager): The opening on the 31st ult. was a perfect success. The capacity of the house was fully tested by an audience composed of the best people in the city, and many were turned away, Quite a number were in full-dress. The appearance of the house far surpassed the most sanguine expectations. The upholstering of the seats and the carpets are all new; the walls and ceiling are finished in terra-cotta and gold; the four Moorish boxes and the loges upholstered in red and blue—all combine to give a rich, warm effect, which reflects great credit upon the taste of the designer. The main or iron drop-curtain represents heavy draperies on each side, and in the centre a large branch of apple-blossoms, with three Cupids sporting themselves, one representing Spring and the others Music, the latter with tambourines and cymbals in their hands. The drop-curtain for general use has a medallion centre representing the Alhambra in the hills of the Granada, enclosed in a handsome frame in rich colors, which harmonize perfectly with the other decorations on each side. In front are large urns of flowers. Altogether it is the handsomest curtain we have ever seen. John T. Raymond in For Congress was the opening attraction, and both star and co. seemed to have caught the spirit of the occasion, and played with a dash and vigor quite refreshing after our long dearth of amusements. Large audiences all week. Lotta for three nights, opening 10th.

## CANADA.

HALIFAX

Academy of Music (H. B. Clarke, manager): The Redmund-Barry co. opened their season and made their first appearance in this city, August 31, in A Midnight Marriage, before a large and enthusiastic audience, among whom were the elite of the city. William Redmund gave an excellent impersonation of Cassimer and his robust appearance gained him many admirers. Notwithstanding the favorable impression he made, Mrs. Barry became a still greater favorite. From the first appearance on the stage she won the hearts of the audience, and, with Mr. Redmund, had an enthusiastic call before the curtain at the conclusion of the third act. Her parting with Cassimer in the fourth act was as natural as life, and many ladies were moved to tears. The support is evenly balanced, but W. W. Fairbanks, who impersonates St. Ange, brings the character forward so prominently that he divides the honors with the stars. His by-play in the second act brought down the house. The piece was handsomely staged, and the costumes were decidedly rich and appropriate. The same play was given the following evening, when a few seats in the upper gallery were all that were vacant on Wednesday evening, the romantic military drama, Rank and Fame, was produced for the first time in America, with the following cast:

Frederick de Trenk, } ... William Redmund.
Ambrose de Trenk, }
Princess Amelia ... Mrs. Thomas Barry.
Captain Kerner ... F. G. Huebner.
King Charles Albert ... Rufus Scott.
Lieutenant Schell ... W. S. Ingersoll.
Dr. La Mettrie ... E. Y. Backus.
Wilhelm ... W. M. Fairbanks.
Son of Night ... Charles Walton.
Son of Night ... H. C. Moulton.
Jailer ... Frank Williams.
First Officer ... Frederick R. Rice.
Second Officer ... George Chapman.
Marie de Moncrief ... Augusta Van Doren.
Gypsy Girl ... May Louise Aigen.

The scene is laid in Bavaria in the early part of the Eighteenth century, when the King of Bohemia declares war against Marie Therese. The play opens at an inn where Gustave Kerner, captain of the King's Guards, whose advances have been repelled by the Princess Amelia (sister of the King), is in possession of some compromising letters which he holds in terror over her. Frederick de Trenk overhears his threats, recovers the papers and retstores them to the lady. The Princess and De Trenk fall in love, and on this hinges the plot. Kerner wants to be revenged, and becomes De Trenk's enemy. He attempts to excite the suspicion of the King against him, but this does not prevail; he follows him to waylay and dispose of him, but instead mistakes his enemy for his cousin, who bears a remarkable likeness to the Baron and is disarmed. He ransoms himself, and hearing that Frederick and the Princess are to be married goes thither and seperates the lovers by stratagem. He has the hero arrested and cast into prison on a charge of murder and robbery under circumstancial evidence from which he escapes; but he is captured by a secret society where Kerner again charges him with the double charge, and he is about to be executed, when the Austrian troops arrive and rescue him. Kerner throws off the mask, and Frederick's good name having been cleared, the King joins the hands of the lovers. Many fine opportunities for mechanical effects are offered, especially the revolving scene at the Pastor's house, and the frozen river, where the hero makes his escape from prison, breaks through the ice, and is rescued by the Princess Therese, were all taken advantage of, and the audience testified their appreciation by loud applause. They also seemed well pleased with the piece, which needs some pruning, as at present the plot is rather complicated and lengthy; but when it has had a thorough rehearsal and put in first-class order, it is destined to become as popular as The Marriage. Mr. Redmund and Mrs. Barry both have roles well suited to them, and give a delightful interpretation of each. W. W. Fairbanks made another success as a valet, and T. C. Heubner impersonates Kerner in exquisite style. The piece wae repeated Thursday to another large house. Ruy Blas was given 4th, under the patronage of Lord Russel, Admiral Commerell and Officers of the Army and Navy.

Dots: C. Lawrence Barry and W. R. Falls, the business men of the Redmund-Barry co. have made lots of friends in this city. They are both hustlers. Emma Thursby and the Chevalier de Kontski come to the Academy, 15th.

HAMILTON.

Grand Opera House (T. Reche, manager): The season opened most auspiciously Monday night, the initial attraction being Bartley Compbell's Siberia, which held the boards for two performances and was greeted on each occasion by a full house. The play was finely mounted, and presented by a well-balanced cast. Barnum's Circus, 18th.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S CO.: Philadelphia, 14, two weeks; Boston, 28, two weeks.
A BRAVE WOMAN CO.: Oswego, N. Y., 17.
AIMEE: Toronto, 28, week.
ANNIE PIXLEY: Buffalo, Boston, 7, two weeks; Waltham, Mass., 28.
ADA GRAY: Baltimore, 7, week; Washington, 14, week; Richmond, Va., 21, 22; Lynchburg, 23; Petersburg, 24; Norfolk, 25, 26; Raleigh, N. C., 28; Wilmington 29; Charlotte, 30; Columbia, S. C., Oct. 1; Charleston, 2, 3.
ARTHUR REHAN'S CO.: Burlington, Vt., 10, 11; St. Albans, 12; Toronto, 14, week.
AFTER DARK CO.: Philadelphia, 7, week.
ALICE HARRISON: Trenton, N. J., 19; Wilmington, Del., 21; New Haven, Ct., 22, 23; Worcester, Mass., 24; New Bedford, 25; Springfield, 26; Philadelphia, 28, week.
ALONE IN LONDON CO.: Boston, August 31, two weeks; N. Y. City, Sept. 14, week; Brooklyn, 21, week; Brooklyn, E. D. 28, week; N. Y. City, Oct. 5, week.
AGNES WALLACE AND SAM B. VILLA: Altoona, Pa., 14; Connellsville, 15; Uniontown, 16; McKeesport, 17; Rochester, 18; Beaver Falls, 19.
ANNIE LEWIS CO.. Rome, N. Y., 10; Utica, 11, 12; Lyons, 14; Auburn, 15, 16; Buffalo, 17, 18, 19; Hornellsville, 21; Olean, 22; Bradford, Pa., 23; Warren, 24; Franklin, 25; Newcastle, 26.
ARGONAUTS CO.. Bath, N. Y., 29 to Oct. 2
ANTHONY'S UNCLE TOM CO.: Norwich, Ct., Oct. 1; Worcester, Mass., 2; Springfield, 3.
BELLA MOORE: Crawfordsville, Ind., 9 to 12; Columbus, 14; Seymour, 15; Louisville, 16 to 19.
BREADWINNER CO.: Brooklyn, 14, week.
BARRY AND FAY: Pittsfield Mass., 15.
BURR OAKS (Western): Detroit, 7, week.
BUNCH OF KEYS CO.: Chicago, 21, week; Cincinnati, 28, week; St. Louis, Oct. 5, week.
BOSTON COMEDY CO: Newburyport, Mass., 10; Merrimac, 11; Lowell, 12
BURR OAKS CO: Brooklyn, 7, week; Williamsburg, 14, week; Stamford, Ct., 21; Norwich, 22; Danbury, 24; Newark, N. J., 24, 25, 26; Paterson, 28; Plainfield, 29; New Brunswick, 30.
BARTLEY CAMPBELL'S PAQUITA: Washington, 21, week; Baltimore, 28, week; Brooklyn, E. D., Oct. 5, week; Brooklyn, 12, week.
BAKER AND FARRON: Buffalo, 10, 11, 12; St. Catherines, Can., 14; Brantford, 15; Hamilton, 16; St. Thomas, 17; Woodstock, 18; St. athroy, 19; Whitby, 21; Peterboro, 23.
BARNEY MCAULEY: Utica, N. Y.. 28.
BENNETT MATLACK CO.: Columbus, 7, week.
BARTLEY CAMPBELL'S SIBERIA CO.: Chicago, 7, week; Bay City, Mich., 14, 15; E. Saginaw, 16, 17, 18, 19; Muskegon, 21; Elkhart, Ind., 24.
BARTLEY CAMPBELL'S CLIO CO.: N. Y. City, August 17, four weeks.
BARROWS' PROFESSOR CO: Nashville, 10, 11, 12; Clarksville, 14; Columbus, 15; Murfreesboro, 16; Chattanooga, 17; Atlanta, 18, 19; Athens, 21; Augusta, 22; Charleston, S. C., 23, 24; Savannah, 25, 26; Macon, 28; Columbus, 29; Montgomery, Ala., 30; Birmingham, Oct. 1; Selma, 2; Meridian, Miss., 3.
BLACK FLAG CO.: Reading, Pa., 10; Lancaster, 11; Wilmington, Del., 12; Lynchburg, Va., 14; Petersburg, 15; Norfolk, 16, 17; Richmond, 18, 19.
BLUFF BURLESQUE CO.: Detroit, 10, 11, 12.
CHARLOTTE THOMPSON: Lowell, Mass., 18.
CAPITAL PRIZE CO.: St. Louis, Minn., 7, week; Decatur, Ill., 14; Fort Wayne, Ind., 15, 16; Indianapolis, 17, 18, 19; Terre Haute, 21.

C. A. Gardner: Chippewa Falls, Wis., 10; Eau Claire, 11; Stevens Point, 12; Portage, 14: Winona, 15; Sparta, 16; Winnao, 17; Wabash, 18; Red Wing, 19.

Claire Scott: Marlborough, Mass., 7, week; Lowell, 14, week; Brockton, 21, week.

C. W. Couldock: Syracuse, 11, 12; Rochester, 14, 15; Buffalo, 17, 18, 19; Pittsburg, 21, week.

Catherine Lewis: Syracuse, 9, 10; Rochester, 11; Buffalo, 12; Streator, Ill., 14; Chicago, 21, week.

Clara Morris: Chicago, August 31, two weeks; Fort Wayne, Ind., Sept. 22; Youngstown, O., 26; Cincinnati, 28, week.

Cora Van Tassell: Mansfield, O., 7, week.

Carrie Swain: Waterbury, Ct., 15; Springfield, Mass., 23; Worcester, 25, 26.

Campbell's Three Guardsmen Co.: Prescott, Can., 10, 11, 12; Brockville, 14, week; Gouverneur, N. Y., 21, 22, 23.

Crossen's Banker's Daughter Co.: Norwich, Ct., 10; Providence, 11, 12; Leominster, Mass., 15; Lowell, 16; Amesbury, 17; Taunton, 18; N. Attleboro, 19; Pawtucket, R. I., 21; Plymouth, Mass., 22; Beverly, 23; Marblehead, 24; Lynn, 25, 26; Springfield, 28; Harrisburg, Pa., 29; Hagerstown, Md., 30; Morristown, N. J., Oct. 1; Alexandria, Va., 2; Fredericksburg, 3.

Craig's Comedy Co.: Minneapolis, 7, week.

C. H. Clark's Co.: Newburyport, Mass., 10; Merrimac, 11; Lowell, 12; Farmington, N. H., 14; Rochester, 15; Great Falls, 16.

Compston Dramatic Co.: Van Wert, O., 7, week; Greenville, 14, week; Union City, Ind., 21, week.

Dalys' Vacation Co: Beverly, Mass., Sept. 12; Gloucester, 14; Haverhill, 15; Lawrence, 16; Lowell, 17; Taunton, 18; Lowell, 19; Boston, 21, week; Waltham, 28; Brockton, 29; Newport, R. I., 30; New Bedford, Oct. 1; Pawtucket, 2; Lynn, 3; Waltham, 5.

Denman Thompson: Chicago, Sept. 7, two weeks; Peoria, Ill., 23.

Dominick Murray, Harlem, N. Y., Oct. 5, week; Newark, 12, week; N. Y. City, 19, week.

Dan Maguinnis: Bangor, Me., 9, 10; Manchester, N. H., 11; Concord, 12; Waltham, Mass., 16: Boston, 21, week; Worcester, 29, 30.

Dore Davidson: Philadelphia, 7, week; Pittsburg, 14, week; Cincinnati, 21, week; Detroit, 28, week.

Dixey Burlesque Co: N. Y. City—indefinite season.

Dan'l Sully's Corner Grocery Co.: Chicago, 7, week; Oshkosh, 14, 15, 16; Milwaukee, 17 to 20; St. Paul, 21, 22, 23; Minneapolis, 24, 25, 26; Duluth, 28; Stillwater, 29; Red Wing, 30.

Devil's Auction: Lawrence, Kas., 10, 11, 12; Kansas City, Mo., 14, week; St. Louis, 21, week.

Downing's Tally-Ho Co.: Lynchburg, Va., 9, 10; Winston, N. C., 11; Raleigh, 12; Goldsboro, 14; Wilmington, 15; Columbia, S. C., 16; Greenville, 17; Spartanburg, 18.

Draper's Uncle Tom Co.: Kittaning, Pa. 7, week; Jamestown, N Y., 14, week; Buffalo, 28, week.

Effie Ellsler: Bradford, Pa., 26; Cleveland, 28, 29, 30; Akron, Oct. 1; Warren, 2; Canton, 3; Philadelphia, 12, week.

E. A. McDowell's Co.: London, Ont., 7 to 12; Belleville, 14, 15, 16: Ottawa, 17, 18, 19; Hamilton, 21, week: Guelph, 28, 29, 30.

Eugene Eberle's Co.: Mercer, Pa., 10; Millertown, 11; Petrolia, 12.

Estelle Clayton: Williamsburg, 14, week; Springfield, O., 21; Indianapolis, 24, 25, 26.

Edwin Brown's Co.: Indianapolis, 7, week.

Emma Hendricks: Harlem, N. Y., 7, week; Baltimore, 14, week; N Y. City, 21, week.

Ethel Tucker Co.: Cincinnati, 7, week; Pittsburg, 21, week; Baltimore, 21, week; Washington, 28, week.

Ella Wesner: Boston, August 31, two weeks.

Edwin Arden's Co.: Newark, N. J., Oct. 5, week; New Haven, 12, week.

Evans and Hoey: St. Louis, 7, week; Louisville, 14, week; Pittsburg, 21, week; N. Y. City, 28, week.

Egbert Comedy Co: Mt. Clemens, 14, week.

Excelsior Folly Co.: Philadelphia, 7, two weeks; New Haven, 21, 22, 23; Springfield, Mass., 24; Worcester, 25; Boston, 28, week.

Florences (Mr. and Mrs): N. Y. City, 7, four weeks.

Fun on the Bristol: Williamsport, 10; Danville, 11; Shenandoah, 12; Ashland, 15; Shamokin, 16; Lock Haven, 17; Corry, 18; Franklin, 19; Pittsburg, 21, week; Cincinnati, 28, week.

Flora Moore: Zanesville O., 10, 11; Dayton, 12; Cincinnati, 14, week; St. Louis, 21, week.

Fred Bryton: Louisville, 7, week; Cincinnati, 14, week; Red Wing, Minn., 28.

Frank Mayo: N. Y. City, 7, five weeks.

Fred. Warde: Akron, O., 10, 11; Canton, 12; Wooster, 14; Alliance, 15; Ravenna, 16; Lansing, Mich., 30, Oct. 1; Williamsport, Pa., 5; Detroit, 21, week; Ann Arbor, 28, 29; Marion, Ind., 30 to Oct. 3; Cincinnati, 5, week.

Fred. Bock's Co.. Cleveland, 7, week; Grand Rapids, Mich., 14 to 17; Charlotte, 18; Jackson, 19.

Floy Crowell: Lynn, Mass., 7, week; Fitchburg 14, week; Augusta, Me., 21, week.

Forrester Co.: Oswego, N. Y., 7, week.

Frank Frayne: Baltimore, 14, week.

Grace Hawthorne: Butte City, Mont., 7, week; Anaconda, 14; Deer Lodge, 15; Missoula, 16, 17; Spokane, 18, 19.

Greed for Money Co.: Warren, O., 10, 11, 12; Hudson, 14; Coshocton, 15; Canton, 16; Massillon, 17; Mt. Vernon, 18. Galion, 19; Fostoria, 21; Marion, 22; Bellefontaine, 23; Urbana, 24.

George C. Miln: Denver, 7, week; Colorado Springs, 14; Pueblo, 15, 16; Leadville, 17, 18, 19; North Platte, Neb., 21; Curney Junction, 22; Grand Island, 23, 24; Hastings, 25; Lincoln, 26; Plattsmouth, 28; Council Bluffs, Ia., 29, 30; Sioux City, Oct. 1, 2; Lemars, 3.

Gus Williams: Muskegon, Mich., 11; Kalamazoo, 12; Milwaukee, 13 to 16; Peoria, Ill., 19.

Gleason Dramatic Co.: Beatrice, Neb., 7, week.

Gardiner's Zozo Co.: Springfield, Mass., 7 to 10; Holyoke, 11, 12, 13; N. Y. City, 14, week; Newport, R. I., 21, 22; Fall River, Mass., 23, 24; Taunton, 25, 26; New Bedford, 28, week; Norfolk, Va., Oct. 5, 6, 7; Richmond, 8, 9, 10.

Graham-Earle Co.: Bloomington, Ill., 14, week; Spencer, 21, week; Greencastle, 28, week.

Henry Chanfrau: Newark, 7, week; Trenton, N. J., 14; Providence, 21, week.

Hanlons: Indianapolis, 28, week; St. Louis, Oct. 5, week.

Hoop of Gold Co.: Brooklyn, E. D., 7, week; Washington, 14, week; Baltimore, 21, week; Harrisburg, Pa., 28; Altoona, 29; Johnstown, 30; Lima, O., Oct. 1; Valparaiso, Ind., 3; Chicago, 5, week.

Huntley Co.: Alexandria, Va., 7, week.

Harry Lacy's Comedy Co.: Wheeling, W. Va., 8 to 12; St. Louis, 14, week; Indianapolis, Oct. 5, week.

Helene Adell: Oneida, N. Y., 7, week.

Harry Webber: Chicago, 7, week.

Hazel Kirke Co.: Brooklyn, 7, week; Reading, 17, 18, 19; Washington, 21, week.

Helene Dauvray: Boston, 14, two weeks.

In His Power Co.: San Francisco, 7, three weeks.

In the Ranks Co.: Troy, 7, week; Montreal, 14, week; Burlington, Vt., 21; Whitehall, 22; Glens Falls, 23, 24; Saratoga, 25, 26.

Ivy Leaf Co.: Toledo, 7, week; Cincinnati, 14, week.

John Howson: Trenton, N. J., 12; Brooklyn, 14, week; Philadelphia, 21, week; Boston, 28, week.

John W. Ransone: Indianapolis, 7, week; Gleveland, 14, week; Buffalo, 21, week;

John T. Raymond: Chicago, 7, week; Logansport, Ind., 14; Kalamazoo, Mich., 15 to 18; Lansing, 19; Grand Rapids, 21, week; Lafayette, Ind., 28.

Janauschek: Santa Rosa, Cal., 14.

J. K. Emmet: Albany, 21.

J. B. Polk: Northamton, Mass., 10; New Haven, Ct., 11, 12; Danbury, 14; Norwich, 15; Worcester, 18, 19; Springfield, 21; New Britain, Ct., 22; Hartford, 23; Pittsfield, 24; Auburn, N. Y., 25.

John S. Murphy: Amesbury, Mass., 12.

Joseph Murphy: Amsterbam, N. Y., 21; Utica, 22.

J. Z. Little's World Co: Maquoketa, Ia., 10, 11, 12; Cedar Rapids, 14. Davenport, 15; Princeton, Ill., 16, 17, 18; Bushnell, 19; Galesburg, 25; Hannibal, Mo., 28.

Jacques Kruger: Port Huron, Mich., 21.

Janish: N. Y. City, 7, two weeks.

Jennie Calef: Providence, 7, week; Westerly, 15, 16, 17; N. Attleboro, 18, 19; Paterson, N. J., 21, week.

Kate Castleton: Gunnison, Col., 11; Salida, 12;

Katherine Rogers: Washington, 7, week; Baltimore, 14, week.

Katie Putnam: Wabash, Ind., 9 to 12; Danville, Ill., 14, week; Decatur, 21, 22; Chester, 23, 24; Cairo, 25, 26.

Kidder's Niagara Co.: Buffalo, 7, week; Boston, 14, week; Brooklyn, 21, week.

Kiralfys' Around the World: Meriden, Ct., 10; Hartford, 11, 12; Providence, 14, week; Boston, 21, week.

Kate Claxton: Fall River, Mass., 21; Brocton, 22; Waltham, 23.

Kiralfy's Black Crook: Baltimore, 14, week.

Kindergarden: Boston, 28, week.

Kentuck Co.: Chicago, 14, week.

Kendall Comedy Co.: Fairbury, Ill., 21.

Kelly and Mason: Cincinnati, 14, week.

Louise Balfe Co: Toledo, O., Oct. 5, 6, 7; Detroit, 8, 9, 10.

Lizzie Evans: Cincinnati, 7, week; Pittsburg, 14, week; Philadelphia, 21, week; Cleveland, 28, week.

Louise Rial: St. Louis, 14, week; Kansas City, 21 week.

Lester Wallack: Philadelphia, 28.

Louden McCormack: Chicago, 14.

Laura Dainty: Chicago, 7, week; Elgin, 14; Englewood, 15; Marengo, Ia., 16, 17; Fairfield, 18; Davenport, 19.

Little Nugget Co.: Xenia, O., 10, 11; Columbus, 14, week; Findlay, 21, 22.

Lotta: Milwaukee, 10, 11, 12; St. Paul, 14, 15, 16; Minneapolis, 17, 18, 19; Chicago, 21, two weeks.

Lottie Church: Brooklyn, E. D., 14, week; Brooklyn, 21, week; Washington, 28, week.

Lawrence Barrett: Minneapolis, 7, week; Kansas City, 14, week; Denver, 21, week; St. Joseph, Mo., 30.

Lizzie May Ulmer: Savannah, Ga., 14.

Lillian Spencer: Brooklyn, 7, week.

Louise Sylvester: Sedalia, Mo., 7, week; Booneville, 14; Moberly, 15; Lawrence, Kas., 17; St. Joseph, 18, 19; Topeka, 21, 22.

Lester Franklin: Chicago, 7, week; Batavia, 14; Beloit, Wis., 15; Janesville, 16, 17; Watertown, 18.

La Tour Dramatic Co.: Ogdensburg, N. Y., 9 to 12; Hamilton, Ont., 14, 15; Ridgeway, 16.

Mary Anderson: N. Y. City, Oct. 12.

Modjeska: Chicago, Oct. 5, two weeks.

Margaret Mather: N. Y. City, Oct. 13.

Minnie Maddern: N. Y. City, 12, two weeks.

Monte Cristo Co. (Stetson's): New Haven, 11, 12; Boston, 14, two weeks.

Myra Goodwin: Detroit, 14, 15, 16; Indianapolis, 17, 18, 19; St. Louis, 21, week.

Milton Nobles: Omaha, Neb. (Fair), 7 to 10; Kansas City, 11, 12; Lincoln, Neb. (Fair), 14, 15, 16; Grand Island, 17; Denver, 18, 19; Cheyenne, 21, 22; Salt Lake, 24, 25, 26; San Francisco, 28.

M. B. Curtis: Milwaukee, 7; Chicago, 14, week; Cincinnati, 21, week.

Michael Strogoff Co.: Toronto, 7, week; N. Y. City, 14, week; Brooklyn, E. D., 21, week; N. Y. City, 28, week; Washington, Oct. 5, week.

May Blossom Co.: Montreal, 21, week; Utica, N. Y., 28.

Maggie Mitchell: Bridgeport, Ct., Oct. 5; Meriden, 6; Worcester, 7, 8; Holyoke, 9; Springfield, 10; Boston, 12, two weeks; Lynn, 26; Chelsea, 27; Salem, 28; Haverhill, 29; Lawrence, 30; Lowell, 31.

Moral Crime Co.: N. Y. City, 7, two weeks.

Mestayer's Tourists: Albany, 7, week; Rochester, 14, week; Troy, 21, week; Montreal, 28, week; N. Y. City, Oct. 5, week.

McKee Rankin Co.: San Francisco, 7, four weeks.

Murray and Murphy: Lewiston, Me., 10; Skowhegan, 11; Waterville, 12; Bangor, 14; Belfast, 15; Augusta, 16: Hallowell, 17; Gardiner, 18; Farmington, 19.

Mr. and Mrs. George S. Knight: Boston, 7, week; Philadelphia, 14, week; New Orleans, 28, week.

Mattie Vickekers: Rochester, 7, week; Troy, 14, week.

Maxwell's Uncle Tom's Co.: Toledo, 7, week; Dayton, 14, 15, 16.

Martin Golden Co.: Nevada, Mo., 21, week.

Muggs' Landing Co.: Alton, Ill., 10; St. Louis, 14, week.

Maude Atkinson: Wamego, Ill., 7, week; Clay Centre, 14, week; Abilene, Kas., 21, week.

Nobody's Claim Co.: Haverhill, Mass., 11; Chelsea, 12; Fall River, 14; Worcester, 15, Springfield, 16; Meriden, Ct., 17; Waterbury, 18; Holyoke, Mass., 19; Brooklyn, 21, week.

Norman Comedy Co.: Saratoga, 7, week.

Newton Gotthold: Chicago, 14, two weeks.

N. S. Wood. Providence, 7, week; Brooklyn, 14, week; Brooklyn, E. D., 21, week; Rochester, 28 week.

Owen Fawcett: Louisville, 7, week.

Only a Farmer's Daughter (Joseph Frank, manager): Walla Walla, Wash. Ter., 10, 11; The Dalles, 12; Portland, 14, week; Olympic, 21; Tacoma, 22; Seattle, 23, 24, 25; Fort Townsend, 26; Victoria, B. C., 28, week; Oregon City, 5, 6; Albany, Ore., 7, 8; Eugene City, 9, 10.

Only a Woman's Heart Co.: Deer Lodge, Mont., 9, 10; Missoula, 11, W. Ter., 14; Dayton, 15, 16; Walla Walla, 17, 18; Portland, Ore., 21, week; Olympia, W. Terr, 27; Tacoma, 28; Seattle, 29, 30, Oct. 1; Port Townsend, 2; Victoria, 5, week; Oregon City, 11, 12.

Osborne's Oddities: Salt Lake, 11, 12.

Our Goblins Co.: Portsmouth, O., 17, 18; Ironton, 19; Columbus, 21, week; Louisville, 28, week.

Parlor Match Co. No. 2.: Reading, Pa., 10, 11; Lancaster, 12; Scranton, 14; Pittston, 15; Wilkesbarre, 16; Williamsport, 17, 18; Tyrone, 19; Johnstown, 21; McKeesport, 23; Newcastle, 24; Youngstown, O., 25; Sandusky, 26.

Private Secretary and Professor Co. (W. H. Gillette): Miles City, Mont., 14; Bismarck, Dak., 15, 16; Jamestown, 17; Fargo, 18; Grand Forks, 19; Winnipeg, 21, week; Minneapolis, 28, week.

Prisoner for Life Co.: N. Y. City, 7, week; Utica, N. Y., 18, 19.

Pauline Markham: Indianapolis, 7, week; St. Louis, 14, week.

People's Theatre Co.: Seymour, Ind., 7, week. Columbus, 14, week.

Peck's Bad Boy Co.: Wheeling, W. Va., 14, 15, 16; Baltimore, 21, week.

Patti-Rosa: Oskaloosa, Ia., 17; Council Bluffs, 19.

Rosina Vokes: Boston, Oct., 5.

Roland Reed: St. Paul, 7, week; Milwaukee, 14, 15, 16; Madison, 17; Janesville, 18; Freeport, Ill., 19; Chicago, 21, week; Cincinnati, 28, week; St. Louis, Oct. 5, week.

Rose Coghlan: N. Y. City, 14, two weeks; Providence, 28, week.

Rhea: Worcester, Mass, 9, 10; Newport, R. I., 11, 12; Philadelphia, 14, week; Providence, 21, week; Boston, 28, week; Washington, Oct., 5, week.

Robson and Crane: N. Y. City, 7, four weeks.

Randolph's Novelty-Burlesque Co.: Philadelphia, 7, week; Brooklyn, 14, week; Newark, 21, week; N. Y. City, 28, two weeks; Paterson, N. J., Oct. 12.

Romany Rye Co.: Washington, 7, week; Baltimore, 14, week; Philadelphia, 21, week; Boston, 28, week; Brooklyn, Oct., 5, week; Brooklyn, E. D., 12, week.

Rag Baby Co. No. 1: Des Moines, Ia., 10; Omaha, Neb., 11, 12; Denver, 14, week; Leadville, 21 to 24; Pueblo, 25.

Rag Baby Co. No. 2: Attleboro, Mass., 14; Milford, 15; Woonsocket, R. I., 16; Providence, 17, 18, 19; Nashua, N. H., 21; Concord, 22; Bellows Falls, Vt., 23; Rutland, 24; Burlington, 25; St. Albans, 26; Montreal, 28, week.

Redmund-Barry Co.: Bangor, Me., 10; Belfast, 11; Rockland, 12; Gardiner, 14; Lewiston, 15, 16; Brunswick, 18, 19.

Rentfrow's Pathfinders: Wheeling, W. Va., 7, week; Lancaster, O., 14; Circleville, 15; Xenia, 16; Springfield, 17; Ravenna, 18; Union City, Ind., 19.

Robert McWade: Chicago, 7, week.

Sol Smith Russell: Des Moines, Ia., 8 to 12; Topeka, Kas., 14, 15, 16; Lincoln, Neb., 17, 18, 19.

Shadows of a Great City: N. Y. City, 7, week; Newark, 14, week.

Seabrooke's Hobbies Co.: Worcester, Mass., 7, week.

Salsbury's Troubadours: Scranton, Pa., 16.

Stranglers of Paris: Chicago, 7, two weeks; Indianapolis, 21, week; Cleveland, 28, week; Toledo, Oct., 5, week.

Skating Rink Co. (Nat Goodwin): Rockford, Ill., 8 to 11; St. Louis, 14, week; Sedalia, Mo., 21; St. Joe, 22; Kansas City, 23 to 26; Lincoln, Neb., 28; Omaha, 29, 30; Des Moines, Ia., Oct., 1; Davenport, 2; Cedar Rapids, 3; Chicago, 5, two week.

Sealed Instructions: Philadelphia, 14, week.

Stafford-Foster Co.: Youngstown, O., 16, 17.

Skipped by the Light of the Moon: Rochester, 16, 17, 18, 19; Brooklyn, 28, week.

Skipped by the Light of the Moon (Fowler and Warmington's Co.): Janesville, Wis., 10; Waukesha, 11; Portage, 12; Lacrosse, 14; Menomonee, 15; Eau Claire, 16; Chippewa Falls, 17; Duluth, Minn, 18, 19: Stillwater, 21; Red Wing, 22; Faribault, 23; Mankato, 24; Mason City, 25; Waterloo, Ia., 26.

Storm-Beaten Co.: N. Y. City, August 31, two weeks.

Smith's Uncle Tom Co.: Philadelphia, 7, week; Reading, Pa., 14, 15, 16.

Surrey Theatre Co., Springfield, Mass, 14.

Streets of New York Co: Jersey City, 10, 11, 12; Binghamton, N.Y., 14: Hornellsville, 15; Oil City, Pa, 16; Mansfield, O., 17; Lima 18; Chicago, 21, week; Milwaukee, 28, 29, 30.

Standard Dramatic Co: Newark, 7, week; Harrisburg, Pa., 14, week; York, 21, 22, 23; Columbia, 24, 25, 26; Easton, 28, week; Towanda, Oct. 5; week.

Tin Soldier Co.: Exeter, N. H., 10; Portland, Me., 11, 12; Lowell, Mass., 14, 15; Lynn, 16, 17; Haverhill, 18; Waltham, 19: Boston, 21, two weeks.

Tavernier Co.: Marshall, Mich., 7, week; Valparaiso Ind. 14, week.

Tony Hart: Buffalo, 21, 22, 23; Batavia, 24; Jamestown, 25; Erie, Pa., 26; Bradford, 28; Oil City, 29; Warren, 30; Newcastle, Oct. 1; Youngstown, O., 2; McKeesport, Pa., 3.

Two Johns Co.: Jamestown, N. Y., 10; Oil City, 11; Corry, 12; Akron, O., 14; Canton, 15; Tiffin, 16; Fort Wayne, Ind., 17, 18; Logansport 19; Crawfordsville, 21; Terre Haute, 22; Decatur, Ill., 23; Streator, 24; Joliet 25; Pullman 26.

Thomas W. Keene: Brooklyn, 7, week; Albany, 17, 18, 19; Utica, 21.

Thompson Dramatic Co.: Erie, Pa., 10, 11, 12.

Victor Durand Co.: Winnipeg, 7, week.

Ullie Akerstrom: New Britain, Ct., 14, week; Hartford, 21, week; Willimantic, 28, week.

World Co.: Pittsburg, 7, week; Chicago, 14, week; Milwaukee, 21, week.

W. E. Sheridan: Buffalo, 14; Chicago 21, week.

W. J. Scanlan: Salem, Mass., 10; Worcester, 11, 12; Springfield, 14; Holyoke, 15; Fall River, 16; New Bedford, 17; Lawrence, 18; Lynn, 19; N. Y. City, 21, week.

Wallick's Bandit King Co.: Harrisburg, Pa., 9, 10; Pottsville, 11; Shamokin, 12; Shenandoah, 14; Wilkesbarre, 15, 16; Pittston, 17; Scranton 18, 19; Binghamton, N. Y., 21; Elmira, 22; Williamsport, Pa., 23; Lock Haven, 24; Altoona, 25; Johnstown, 26; Pittsburg, 28, week.

We, Us & Co.: Cleveland, 7, week; Chicago, 14, week; Cincinnati, 21, week.

Wages of Sin Co.: Salem, Mass., 21: Lowell, 24, 25.

Wilbur Dramatic Co.: Sioux City, Ia., 7, week.

Whose Can It Be Co. (Carroll's): N. Y. City, 7, week.

Waite's Comedy Co.: Elkhart, Ind., 14, week.

## OPERA AND CONCERT COMPANIES.

Amy Gordon: Chicago, 7, two weeks.

Arion Bell-Ringers: Marion, Kan., 12, 13, 14; McPherson, 15, 16, 17; Lyons, 18, 19; Hutchinson, 21, 22; Nickerson, 23, 24; Sterling, 25, 26; Great Bend, 28, 29; Dodge City, 30.

Adah Richmond Burlesque Co.: St. Louis, 7, week; Chicago, 14, week; Milwaukee, 21, week.

Bennett-Moulton Opera Co.: New Bedford, Mass., 7, week; Brockton, 14, week; Amesbury, 21, 22, 23.

Bessie Gray Opera Co: Chicago, 7, week.

Carleton Opera Co: Philadelphia, Oct. 5, week.

Camilla Urso: Winona, Minn., 1;

Corinne Merriemakers: New Haven, 14, week; Trenton, N. J., 21, week.

Carrington Opera Co: Chicago, August 31, three weeks.

Emma Thursby's Concerts: Halifax, N. S., 15.

Emma Abbott Opera Co: Knoxville, Tenn., 21 to 24; Memphis, 28.

Ford's Mikado Co.: Baltimore, 7, week.

Grau's Comic Opera Co.. Des Moines, Ia.. 10, 11, 12; Indianapolis, 14, week.

Hungarian Band: N. Hampton, Mass., 15, 16; N. Adams, 17, 18; Chicopee, 19; Holyoke, 21.

Helen Potter: Duluth, Minn., 15.

Holman Opera Co.: Toronto, 7, two weeks.

Hollywood Opera Co: Bloomington, Ill., 7, week; Quincy, 14, 15, 16; Keokuk, Ia., 17, 18, 19.

Harris' Opera Co.: Wilmington, Del., 14, week.

Judic: N. Y. City, Oct. 1.

Kempshall Bell-Ringers: Collinsville, Ct., 10; Windsor Locks, 11, Thompsonville, 12; Easthampton, Mass., 14; Chicopee, 15; Palmer, 16; Monson, 17, Ware, 18; Warren, 19.

Lillian Russell: Milwaukee, 14, week; Detroit, Oct. 1, 2, 3.

Mexican Orchestra: New Orleans, August 31, four weeks.

Miner's Mikado Co.: Brooklyn, 7, week.

Milliken's Opera Co.: Hartford, Ct., 16.

McGibeny Family: Ottumwa, Ia., 10, 11; Bloomfield, 12; Centreville, 14; Albia, 15; Knoxville, 16; Indianola, 17.

Rosenfeld's Opera Co.: Buffalo, 7, week.

Reinhardt Opera Co.: Marion, O., 10, 11, 12; Newark, 21, week.

Shackford Opera Co.: Cincinnati, 7, week; Indianapolis, 14, 15.

Thomas Opera Co.: Sherman, Texas, 9, 10: Dennison, 11, 12; McKinney, 14; Dallas, 15, 16, 17; Fort Worth, 18, 19; Austin, 21, 22: Galveston, 27 to 30.

Thompson Opera Co.: Richmond, Ind., 11.

Wilbur Opera Co.: Evansville, Ind., 10, 11, 12; Chillicothe, O., 17; Youngstown, 24.

## MINSTREL COMPANIES.

Barlow, Wilson and Rankin's: Indianapolis, 10; Minneapolis, 14, 15, 16; Peoria, Ill., 25.

Baird's: Ft. Scott, Kas., 11; Parsons, 12; Dennison, Texas, 14; Gainsville, 15; Sherman, 16; Bonham, 18; Clarksville, 19.

Carpenter's: Oskaloosa, Ia., 12; Marshall, Texas, 24.

Duprez and Benedict's: Perry, N. Y., 10; Avon, 11; Batavia, 12; Tonawanda, 14; Suspension Bridge, 15; Albion, 16; Medina, 17.

Hi Henry's: Union, Pa., 11; Titusville, 12; Oil City, 14; Millerstown, 15; Butler, 16, 17.

Haverly's: San Francisco August 10, eight weeks.

Kersands': Las Vegas, N. M., 12.

Lester and Allen's: Altoona, Pa., 22.

McNish, Johnson and Slavin's: Chicago, 14, week; St. Louis, 21, week; Sedalia, Mo., 28.

McIntyre and Heath's: Mobile, Ala., 10, 11; New Orleans, 14, two weeks.

New Orleans: Baltimore, 7, week; Cincinnati, 21, week,

Rice and Barton's: Chicago, 7, week; Danville, 14; Mt. Vernon, 16; Princeton, 17; Evansville, Ind., 21, week; Indianapolis, 28, week.

T. P. W.: Orange, N. J., 14.

## VARIETY COMPANIES.

Alice Oates: Buffalo, 7, week.

Alice Walton's Co.: Buffalo, 7, week.

Beedle-Prindle Co.: Hiawatha, Kas., 9 to 12; Hannibal, Mo., 22.

Collars and Cuffs Co.; Brooklyn, 14, week.

Charles Fostelle. Fitchburg, Mass., 21.

Connor-Collins Co.: Indianapolis, 21, week.

Castine's Co.: Baltimore, 7, week.

Hallen and Hart: Buffalo, 28.

Howard Athenæum Co: Manchester, N. H., 21; Haverhill, Mass., 22; Lawrence, 23; New Bedford, 24; Newport, R. I., 25; Brockton, Mass., 26; Lynn, 28; Chelsea, 29; Salem, 30; Lowell, Oct., 1; Portland, Me., 2, 3; Boston, 5, week; Providence, 12, week.

Ida Siddons' Mastodons: Albany, 7, week; Cincinnati, 21, week; Indianapolis, 28, week.

Lang's Comiques: Lynchburg, Va., 14.

Leonzo Bros.: Washington, 7, week.

Lillie Hall's Co.: Pittsburg, 7, week.

Pat Rooney's Co.: N. Y. City, 7, two weeks; Pittsfield, Mass., 28.

Reilly and Wood's Co.: N. Y. City, August 31, two weeks; Philadelphia, 14, week.

Russian Athletes, Toronto, 7, two weeks.

Suydam's Co.: Wilmington, Del., 28, 29, 30; Trenton, N. J., Oct. 1, 2, 3.

Silbons: New Haven, 7, week; N. Y. City, 14, week.

Santley Burlesque Co: Bath, N. Y., 14.

Tony Pastor's Co.: Cincinnati, 7, week; Louisville, 14; Indianapolis, 16; Springfield, O., 17; Columbus, 18; Wheeling, 19; Pittsburg, 22.

W. H. Rightmire: Brooklyn, 7, week.

## MISCELLANEOUS.

Donald McKay's Indian Tent: Cincinnati, August 24, four weeks

Girard-Vokes Co.: Thomaston, Ct., 10; Birmingham, 11; Westfield, Mass., 12.

Hildebrand's Expose: Freeport, Ill., 11, 12; Polo, 14; Mendota, 15; Princeton, 16, 17; Aurora, 18, 19, 20; Kankakee, 21; Lebanon, Ind., 22, 23; Knightstown, 24; Richmond, 25, 26, 27.

Miaco's Humpty Dumpty: Lowell, Mass., 14, week.

Mauritius Pantomime Co.: Utica, N. Y., August 31, four weeks.

Morris' Paradox: Burlington, Ia., 14; St. Joseph, 23 to 26.

Howorth's Hibernica: Rockport, Mass., 10

Professor George Bartholomew's Equine Paradox: Fort Wayne, Ind., 7, week; Terre Haute, 14, week; Lafayette, 21, week; Peoria, Ill., 28, week; Springfield, Oct. 5, week.

Tony Denier: Saginaw, Mich., 14; Lansing, 15; Ionia, 16; G and Haven, 17; Muskegon, 18; Grand Rapids, 19; Elkhart, Ind., 21; Pullman, Ill., 22; Elgin, 23; Rockford 24; Freeport, 25; Dubuque, Ia., 26.

## CIRCUSES.

Adam Forepaugh's: Trenton, Mo., 10; Cameron, 11; St. Joe, 12; Topeka, Kas., 16.

Barnum's: Hamilton, Ont., 18; Buffalo, 19; Titusville, 22; Sharon, Pa., 24; Butler, 26; Altoona, Pa., Oct. 6.

Barrett's: Dallas, Tex., 12; Ft. Worth, 14.

Buffalo Bill's Wild West: Grand Rapids, Mich., 11, 12; Pittsburg, 21.

Bristol's Equescurriculum: Lawrence, Mass., 7, week.

Cole's: Petersburg, 10; Lynchburg, 11; Liberty, 12; Roanoke, 14; Central, 15; Wytheville, 16; Richmond, 19.

O'Brien's Philadelphia, 7, two weeks.

Sells': Fayetteville, Tenn., 10; Winchester, 11; Sparta, 12; McMinville, 14; Shelbyville, 15; Murfreesboro, 16; Lebanon, 17; Dickson, 18; Huntington, 19; Martin, 21; Humboldt, 22; Memphis, 22; Brownsville, 24; Paris, 25; Clarksville, 26; Henderson, Ky., 28; Madisonville, 29; Hopkinsville, 30; Springfield, Tenn., Oct. 1; Central City, 2; Owensboro, Ky., 3; Russellville, Tenn., 5; Glasgow, 6; Bowling Green, Ky. 7; Franklin, Tenn., 8; Gallatin, 9; Nashville, 10; Columbia, 13; Pulaski, 14; Decatur, Ala., 15; Birmingham, 16.

Van Amburgh's: Rushville, Ind., 11; Connersville, 12; Hamilton, O., 14; Dayton, 15; Urbana, 16; Marion, 17; Akron, 19; Warren, 21; Meadville, Pa., 22; Greenville, 23; Youngstown, O., 24; Newcastle, Pa., 25; Mercer, 26; Warren, 28; Cuba. N. Y., 29; Cattaraugus, 30.

Lillian Spencer's novel, "After All," is for sale by the American News Company. It is very strong in plot. The style is crisp and pointed, the characters and events stand out with a clearness that makes them almost palpable, and the interest of the reader is held enchanted from the opening chapter to the end. It has in it good material for dramatization.—*Com.*

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JOAQUIN MILLER, Author of '49, Tally-Ho, The Danites, Etc., by A. HERSHFIELD, his Attorney, No. 287 Broadway, New York City.

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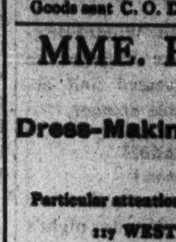
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## TELEGRAPHIC NEWS.

### Haverly's New Minstrel Hall.

[SPECIAL TO THE MIRROR.]

CHICAGO, Sept. 9.—Haverly's Minstrels opened at their new house to a packed auditorium. Performance well received.

Clara Morris' second week opened at the Opera House with Miss Multon. Good attendance. Siberia, at the Columbia; Den Thompson, at McVicker's; Raymond, at Hooley's—all opened to good business. Sully's Corner Grocery, at the Grand, large. Other theatres doing a satisfactory business.

### Fire at Heuck's.

[SPECIAL TO THE MIRROR.]

CINCINNATI, Sept. 9.—By the fire which occurred about 1 A. M. on Monday, the management of Heuck's Opera House sustained a loss of $2,500, with but small insurance. The fire occurred in the large one-story structure located on Bremen street, in the rear of Heuck's, and used as a scenic store-room, and in which is also stationed the boiler, dynamo, etc., used in supplying Heuck's and the People's with electric lights. The prompt intervention of the fire department prevented further damage.

Lizzie Evans opened Sunday at Havlin's with a matinee performance, and packed the house, while Tony Pastor's specialty troupe, at the Grand, and the Metropolitan Comedy company, at the People's, were also liberally patronized.

Virginia, at Heuck's, with the Shackford Opera company in the cast, was far from successful, the absence of several of the principal artists of the troupe being the primary cause of the temporary failure. Alexander Haig, recently of the Grand, has been secured as musical director, and the company will be at once reorganized.

Ethel Tucker, in Tillotson's play, Queena, scored a successful opening at Robinson's Opera House. Manager Harris has closed his Vine Street Museum and removed the curio attractions to Robinson's.

### Sheridan's Opening.

[SPECIAL TO THE MIRROR]

WILKESBARRE, Pa., Sept. 6.—W. E. Sheridan's interpretation of the royal scoundrel, despot and bigot, in De Lavigne's sombre play, Louis XI., was a powerful and highly realistic piece of acting, and with the splendid support was a rare treat to the 900 people who gathered at Music Hall Monday evening. Louise Davenport as Marie de Coumines has very little opportunity for the display of her acknowledged ability as an actress.

Next to the King, the acting of John T. Malone, as the ambassador of Charles of Burgundy, was most thoroughly appreciated. Having a prominent part, he rendered it in a highly artistic manner. The curtain was twice rung up in his honor.

Frances Field as the Dauphin, Willard Brigham as Tristan and William Lloyd as the King's physician were well received and acquitted themselves in a creditable manner.

### Rosenfeld's Mikado.

[SPECIAL TO THE MIRROR.]

BUFFALO, Sept. 9.—Amusement seekers are turning out in force this week. Monday night's houses were all encouraging. At the Court Street Theatre The Mikado was introduced to a large audience, and though the company have had but few rehearsals, they made a good impression. Of the principals, Edward Temple (Mikado) and Ida Mulle (Yum-Yum) were the favorites. The take of seats promises a successful week.

Kelly and Mason's Tigers had a fair-sized house at the Academy of Music, and furnished plenty of amusement. At the Adelphi, Colonel Snelbaker should feel encouraged. There was no space left there Monday night when the curtain went up. Alice Oates' company is the magnet. At Bunnell's, Alice Walton's Comedy company had nearly a full house to begin the week.

### Hub Openings.

[SPECIAL TO THE MIRROR]

BOSTON, Sept. 9.—Annie Pixley began Monday night the regular season at the Boston Theatre in Miss. Love on Crutches, by the home company, at the Boston Museum. Alone in London began its second week at the Park. Over the Garden Wall at the Globe. Reilly and Wood's Comedy and Specialty company at the Howard. Houses were crowded at each place; $200 more in the house than on the first night of the previous engagement of Over the Garden Wall.

### Miscellaneous.

[SPECIAL TO THE MIRROR.]

SPRINGFIELD, Mass., Sept. 8.—Zozo opened to a very large house. Changes from last season a great improvement. Applause, encores and recalls continuous. JOSEPH FRANK.

PLAINFIELD, N. J., Sept. 9.—Arthur Rehan's company in A Night Off opened its season at Music Hall Monday evening. The advance sale was not large, and the stormy evening diminished the size of what would have been a fair audience. The performance was in every way satisfactory.

COLUMBUS, O., Sept. 9.—The Bennett Matlack company at the Grand opened to good business, giving a fine performance of A Celebrated Case. An application has been sent in for a charter to start a Lodge of Elks here. Harry Sanderson will probably institute the Lodge on Sept 18.

WASHINGTON, Sept. 9.—Albaugh's regular [illegible] opened Monday night with the Romany [illegible]. Decidedly top-heavy house. At Ford's The Mikado was produced Monday night to only a fair audience. The regular dramatic season at this place will open 21st with a production of The Black Crook. Herzog's (formerly Museum, now Ninth Street Opera House) was opened Monday night by Katherine Rogers in Claire and the Forge-Master. Miss Rogers delivered a poem written for the occasion.

CLEVELAND, Sept. 9.—The Stafford-Foster company appeared at the Academy in Wanted—A Divorce, to a large house, Monday night. Greatly pleased the press and public.

JAMES E. MOORE.

ALBANY, Sept. 9.—A Soap Bubble, Baker and Farron's new comedy, opened the Leland season on Monday night to a large audience. The piece is only a trifle, but pleased the people. The Tourists at the Museum did a big business on their opening night. The Central, with Ida Siddons' company, is also doing big business.

CINCINNATI, Sept. 8.—Opened season at Grand Opera House to a grand audience. Merited success. TONY PASTOR.

LONDON, Ont., Sept. 9.—Wedding Bells opened our season Monday night. Decided success; warmly received. SHAW.

ORANGE, N. J., Sept. 9.—Opened with A Night Off to a $700 house. The company splendid; a big success. ARTHUR REHAN.

PITTSBURG, Sept. 9.—The World, at the Opera House, had a very fair opening. Draper's Uncle Tom'sCabin opened to a large house at Harris' Museum. The Academy opened for the Fall and Winter season, Monday evening, to a crowded auditorium. Every seat in the house was sold and standing room was at a premium. The Lillie Hall Burlesque company was the attraction.

NEWCASTLE, Pa., Sept. 9.—A large and fashionable audience greeted Frederick Warde in Damon and Pythias on Monday night. His support is of superior excellence, headed by such well-known artists as Henry Aveling and Miss Mittens Willett. Mr. Warde is our favorite tragedian.

LOWELL, Mass., Sept. 9.—J. J. Dowling and Sadie Hasson, in Nobody's Claim, 7th and 8th, to standing room only. The piece has been changed somewhat since last season, and there were a few hitches; but the strong points are received with the same gusto as of yore, and the curtain had to be raised at the close of each act.

NEW BRITAIN, Ct., Sept. 9.—Charvat's company played Pearl of Savoy to an immense house Monday night. Every seat in the house was sold in advance at the maximum price, and more than a hundred turned away. Ullie Akerstrom was very warmly received, and was the recipient of a beautiful floral offering.

PROVIDENCE, Sept. 9.—The Sans Souci Garden was partly filled Monday evening at the first production here of Little Muffets by Jennie Calef and company. The performance as a whole was very good. N. S. Wood and company appeared at the Theatre Comique for the first time in The Boy Scout before a large house, both at the matinee and evening. Drew's Museum was so crowded at the opening that the sale of tickets had to be stopped.

## Professional Doings.

—Lizzie Evans' two new plays, Florette and Culprit Fay, have achieved success. She played the Ohio State Fair, at Columbus, last week, to the largest business since that of Annie Pixley some years ago.

—The Milan Italian Opera company, with an excellent array of artists, well drilled chorus and orchestra, will make an extended tour through the country under the management of Henry Woltsohn.

—The Arne Walker company is disengaged for the season. Miss Walker, who is young—not far advanced in the 'teens—had a phenomenal success last season, especially as the blind Louise in Two Orphans.

—Henry Wolfsohn, manager of the Milan Italian Opera company, is making his headquarters at Steinway Hall. His company for the coming season will consist of forty-five people, with chorus and orchestra.

—Manager Blackstone, of Circleville, O., wants to secure two or three good opera companies. He assures managers that a good company would draw from 1,000 to 1,100 people to his house, which seats 900.

—A changed scale of prices goes into effect at the Fourteenth Street Theatre on Monday next. Sofa-chairs will be placed at $1 50 instead of $2 and the rest of the ground floor $1. Upstairs prices will remain the same.

—Our Giddy Gusher has got out her longest telescope to take to Daly's and observe the wonders of the dresses worn by Mrs. Florence in Our Governor. The readers of THE MIRROR will have the result next week.

—The new executive staff of the Union Square Theatre, so far as it has been arranged, is as follows: J. J Buckley, treasurer, Fred Williams, stage manager; William Voegtlin, scenic artist, and J. Winnie, stage carpenter.

—Rose Coghlan's completed company consists of Frazer Coulter, B R Graham, C. A. McManus, Luke Martin, stage manager; George Deyo, G F and Florence Robinson, Clara Flagg and Mr. Rickard. Harry Jordan is treasurer.

—George C Boniface, Jr., has been engaged to take the part of Piffkow, formerly played by Digby Bell, in the Black Hussar company which opens its season in Pittsburg, Oct. 5. W. G. Dietrich has been engaged as leader of the orchestra.

—The Breadwinner, to be produced at the Brooklyn Grand Opera House, for the first time in the United States, is said to be a thrilling and realistic melodrama. A thousand loaves of bread are to be given as souvenirs of the first night.

—In spite of the protests of the press and people of Montreal, that the smallpox is confined to the French Canadians, travelling managers still show a strong disposition to cancel dates in that city. All the places of amusement are closed.

—The name of the hotel that J. J. Wallace spoke of in a recent letter from San Francisco as an establishment where the profession are most hospitably entertained, is the Windsor. "A Stranded Actor" writes desiring the omitted name supplied.

—The Louisville Hotel, Louisville, Ky., is a centrally located hostelry. It has undergone extensive alterations and improvements during the Summer, and is now prepared to offer the best of accommodations to the profession at reasonable prices.

—Mark Quinton will return to England on the *City of Berlin* on Saturday to continue work on the two unfinished plays he left behind him. He will also make arrangements to come back to this country in January to produce another play here.

—Charles Campbell and wife (Eugenie Nicholson) have been engaged by H. B. Mahn for the Arch Street Opera House, Philadelphia, the former as the tenor and the latter as second prima donna. Edward Connell has been engaged as the baritone.

—The Two Johns Comedy company opened its season in Yonkers, N. Y., on August 31, and the handsome theatre there could not hold all the people who wanted to get in. The performance passed off smoothly and to the entire satisfaction of the audience.

—Bertha Fisch, one of the original of the four daughters in Adonis, has been taken quite ill from overwork. A trip to Maryland was ordered, and she has gone thither for her health. She will rejoin the company on the opening of the burlesque in Boston.

—A number of new children have been engaged by Dan Frohman for May Blossom. All of the old children begged of the manager, when they heard that rehearsals were to begin last Monday, that they be allowed to coach their successors. Their request was granted.

—Mrs. F M. Burbeck (Nellie Lingard) has been engaged to star next season as Polly Eccles in Caste, under the management of Edmund E. Price. Mr. Burbeck will also most probably belong to the company, which begins its season in Easton, Pa., on Sept. 21.

—A. S. Phillips will shortly produce a little three-act musical comedy entitled U and I; or, Extra Dry. The cast includes only seven people. Jennie Dunn, Ella Gardiner, Harry Warren, Lawrence Smith and Lizzie Smith are engaged. E. A. Stevens will be business manager.

—C. D. Hess has taken the management of the Oliver Opera House at South Bend, Ind. It is one of the finest houses in the State. The seating capacity is 1,300, and there is ample stage room. The opening will take place about Nov. 1, and but one attraction a week will be admitted.

—The Rag Baby has played a phenomenal two weeks' engagement at the Grand Opera House, Chicago. The receipts of the first week, at regular prices, were $10,047. For the second week the receipts were over $1,000 a night. All at regular prices and regular number of performances

—Augustin Daly's company have been called together at the theatre for Saturday. On the Monday following, the 14th, they will open at the Chestnut Street Opera House, Philadelphia, in A Night Off. The regular season at Daly's begins on the termination of the Florences' engagement there.

—Peter V. Haskell and E. M. Strait—known as Haskell and Co.—will manage Rand's Opera House at Troy, N. Y., this season. The former is a cousin of Gardner Rand, so long connected with Troy amusements. The new managers have been in the city this week in search of attractions.

—One of the thrilling scenes in The Ivy Leaf, W. H. Power's play, is where, by a mechanical device, an apparently live eagle swoops down from its lofty perch on the mountain side and carries away a child. To make the illusion more complete, a live eagle is kept in a cage in the theatre lobby.

—Mary Anderson and her company will sail from England on the *Gallia* for this city on the 27th inst. It is stated as a reason for her engaging an English company to support her that numerous rehearsals could be had on the other side, so that a perfect representation could be given upon arrival in America.

—Wilson Barrett and Henry E Abbey have met once or twice in London regarding a tour of the former in this country in the Fall of 1886. When Mr. Barrett comes, his *repertoire* will consist of Hamlet, Claudian, Chatterton, Junius and probably a blank-verse tragedy now being written for him by Henry A. Jones.

—The report that Adonis will soon be withdrawn from the Bijou Opera House has had a tendency to test the capacity of that house to the utmost. Emma Elsner, last season prima donna of Hess' Opera company, has taken the part of the goddess, Artea, while Florence Bemister is off in the country on a vacation.

—The work on the new Comedy Theatre is going on rapidly, and it is stated that it most positively will open on the 21st, the date set. The decorators are now at work and in a few days the new plush curtain made by De. Noblit & Co., of Philadelphia, as well as the carpets especially manufactured by J. & J. Dobson, will be forwarded.

—Owing to the reported prevalence of smallpox in Fall River, Mass., Frank G. Cotter, manager of J. B. Polk, attempted to cancel the engagement of the company there this week. In reply he received a telegram that the report was greatly exaggerated, and that there were but three real cases. The company will go in spite of the rumors.

—The supporting company of Rosina Vokes, who opens at the Globe Theatre, Boston, on Oct 5, includes Edith Gellibrand, W. J. Elliott, Weldon Grossmith, Mrs. Coplestone, Charles Graves, Brandon Thomas, G W Gardner, J F Young, Bernard Gould and W. F Shuler. The season will be opened with The Parvenu, to be followed by The Milliner's Bill.

—Alberta Keen, a little girl only four years of age, played Little Alma in Brother Max so cleverly that R E Graham had her starred on the bills for the production in this city. Being under engagement to Ada Gray for Little Willie, in East Lynne, she could not appear. Therefore THE MIRROR is requested to say that she did not play the part at Tony Partor's, as was the general impression.

—Oliver Bryon's company consists of Harry B Hudson, Fred. Warren, Charles Howard, Max Muller, H. Skase, George M. Hart, Charles J. Young, Jack Burke, Kate Byron, Lisle Leigh, Gracie Murray, Dickie Delaro, Miss Stuart and Miss Monteith. J. H Alliger is the business manager. Mr. Byron's season opens on Oct 10 in Trenton. A week will be billed in Brooklyn beginning on the 12th. The company will present the new play called The Inside Track.

—Joseph Jefferson has already made arrangements for a season of twenty five weeks in 1886-7 under the management of C. B. Jefferson. Among the support will be C. W. Couldock, Mrs. John Drew and William Warren. The repertoire will consist of Rip Van Winkle, Caleb Plummer and The Poor Gentleman.

—George C. Brotherton, proprietor of the Temple Theatre, Philadelphia, has arranged for a special train over the Pennsylvania Railroad, which will start from Jersey City at 4 P M. next Saturday for Philadelphia, leaving that city at 12 the same evening. The train will carry a number of invited guests, consisting of metropolitan managers and journalists, to witness the inaugural ceremonies of the new theatre.

—The new scheme of advertising to be introduced by Manager Erlanger on Louise Balfe's tour is attracting the attention of provincial managers, especially in the South. Numerous letters are received daily, asking for particulars and seeking the attraction. Twenty thousand portraits of Miss Balfe, 22x28 in size, and by the photo gravure process, have been contracted for. The tour opens in Toledo, O., on Oct. 5.

—"Your Eastern Pennsylvania advices will bear witness that the Hoop of Gold did well in that region last week," said young Manager Lennox to a MIRROR reporter. "Last Saturday night, in Scranton, it drew $640, and business was large everywhere. The author, Mortimer Murdoch, has resumed the part of Sammy Wetherwick, temporarily filled by Herbert Jones. It is a very artistic performance. James Neill has replaced Edwin Travers as leading man. Beatrice Leib and Arthur Moulton are doing splendidly in the leading roles."

—Blanche Curtisse, the Vassar girl star, with Only a Farmer's Daughter, received, it is said, while playing in Helena, Mont., three offers of marriage. One was from the owner of an opera house, part owner of several mines, and reputed to be a two-millionaire. In addition to this, he is only about thirty, and said to be the handsomest man in the Territory. Miss Curtisse concluded that she would not forsake a position which has already made her considerable reputation, a calling which she loves, and a prospect of future prominence which seems reasonably certain.

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Miss Alice Harrison has stamped her impress upon the character assigned her, and hereafter there is likely to be no other Yum-Yum in this country.—*Chicago Herald.*

To say that Miss Alice Harrison, the Yum-Yum of the evening, is a "daisy," only half expresses it. She is a chrysanthemum, Japan's only national flower! Nothing more quaintly and orientally comical has ever been seen here, and from the first oblique sheep's eye to the last almond-shaped wink, she carried all before her. Her trio with Pitti-Sing and Peep-Bo, beginning "Three Little Maids from School are We," and her kissing duet with Nanki-Poo, and the pretty "How-de-do" trio with Nanki-Poo and Ko-Ko were nuggets of pure gold.—*Milwaukee Wisconsin.*

The most delightful person in the opera, as presented by Mr. Sydney Rosenfeld's company, is the Yum-Yum of Miss Alice Harrison. She appears with her two sisters, Peep-Bo and Pitti-Sing, they being "three little maids from school." Miss Harrison pictures a Japanese maiden to the life, freely sacrificing beauty and grace to captivating drollery. She hops about the stage in the oddest manner, and looks and acts throughout in an "artless Japanese way." It would be hard to conceive of a more satisfactory Yum-Yum.—*Chicago News, July 11.*

Comparisons between the English and the American Mikado are now obviously in order. To commence with, the Yum-Yum of Miss Harrison has, if possible, gained in popular estimation when compared with Miss Ulmar, for while the former never forgets that she is supposed to be a Jap., the latter seldom remembers it; she, however, looks charming, and has a delightfully sweet soprano voice, but she bears but little resemblance to an artless Japanese maiden, excepting as to her costume.—*Chicago News-Letter.* New York Item.

Alice Harrison, with her inimitable by-play, kept the house in roars. She scored an emphatic hit. Her facial expression was something wonderful to behold. By ingenious manipulation of the muscles she managed to alter her pert and pretty features into those of the sort of Japanese maiden who decorates fans and fire-screens imported from the realm of the Mikado.—*N. Y. Mirror.*

Alice Harrison, as Yum-Yum, looked the part and was extremely funny.—*Dramatic Times.*

"Three Little Maids from School" is the gem of the opera, and was admirably given by Alice Harrison.—*Dramatic News.*

Miss Alice Harrison is well adapted by nature to entertain an audience to its full bent. It is to the clever protean skill of this lady that the performance of last night owes much of its acceptability.—*N. Y. World.*

Miss Alice Harrison, as Yum-Yum, sang very English songs with a very Japanese expression of countenance and danced on her heels. She received much applause and two bouquets.—*N. Y. Telegram.*

Miss Alice Harrison stamps the character of Yum-Yum with some originality.—*N. Y. Times.*

Miss Alice Harrison's Japanese face, walk and manner were perfect, and she created an immense deal of fun. She was as bright as sunshine, sparkling as champagne and as full of electricity as if charged by Manager Miner's new dynamo. Her singing evidently pleased, for her songs were loudly applauded.—*N. Y. Daily News.*

Miss Alice Harrison's make-up for Yum-Yum is a master-work. Her interpretation of the part was exceedingly enjoyable.—*Sunday Mercury.*

Miss Alice Harrison, as Yum-Yum, was lively and naive.—*N. Y. Herald.*

Miss Alice Harrison, in her performance of Yum-Yum in Gilbert and Sullivan's new opera of The Mikado, has set the standard of that interesting role, and it is a high one. In fact, we doubt whether it will ever be approached by any other artist on the American stage.—*Chicago News.*

Alice Harrison as Yum-Yum was simply marvellous, and her work is a veritable creation. She will undoubtedly be the model for all future Yum-Yums in this country at least.—*Chicago News.*

Miss Alice Harrison looks like a Japanese doll. Her almond-shaped eyes, with their comical expression, her toddling walk, and her genuine drollery, make her an ideal of the Gilbertian heroine. She is Japanese to her finger-nails, which are of the prescribed length for a mandarin or a tycoon. Miss Harrison's voice is also Japanese.—*Chicago Daily News.*

Alice Harrison's Yum-Yum has taken the town by storm, and much regret is expressed that she cannot be prevailed upon to accept any of the offers made her to play the part with one of the big companies.—*Chicago News-Letter.*

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